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Government
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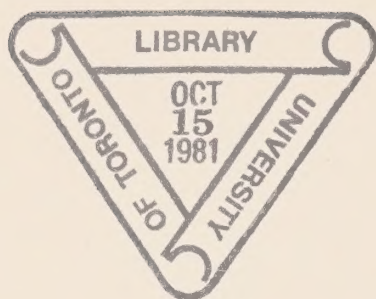


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Annual Report 1965-1966

August 15, 1966

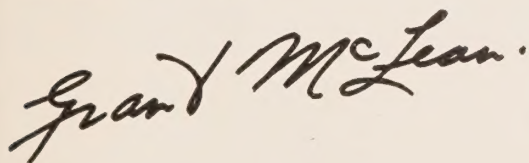
The Honourable Judy LaMarsh, P.C., Q.C., M.P.
Secretary of State for Canada

Madam :

I have the honour to present to you in accordance with the provisions of Section 20 (1) of the National Film Act, 1950, the Twenty-Seventh Annual Report of the work of the National Film Board of Canada for the year ended March 31, 1966.

This report was approved by the members of the National Film Board at their meeting of June 20, 1966.

Your obedient servant,

A handwritten signature in black ink, reading "Grant McLean". The signature is written in a cursive, flowing style with a large initial 'G' and 'M'.

Acting Government Film Commissioner

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A deposit copy of this publication is also available
for reference in public libraries across Canada.

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Roger Duhamel, f.r.s.c.

Queen's Printer and Controller of Stationery

Ottawa, Canada

1966

Nine members constitute the National Film Board. Four of them, including the Government Film Commissioner who is also Chairman of the Board, are from the public service and five are prominent citizens representing the five major geographical regions of the country.

Following were the members as of March 31, 1966.

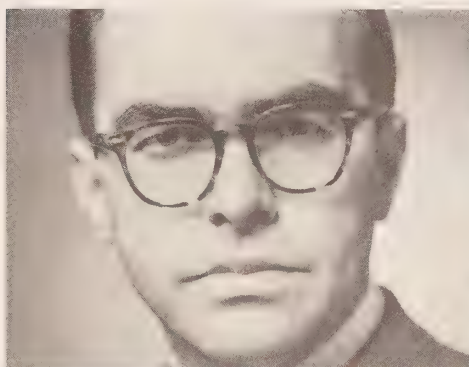
Guy Roberge, Q.C.
Government Film
Commissioner and
Chairman of the Board
resigned March 31, 1966



W. R. Jack
Vice-Chairman of the Board
Hatzic, British Columbia



R. Gordon Robertson
Clerk of the Privy Council
Ottawa



Marcel Cadieux, Q.C.
Under-Secretary of State for External
Affairs, Ottawa



Mrs. Keith Rand
Port Williams, N.S.

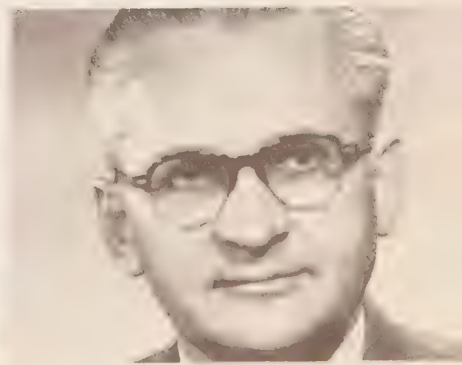
George V. Haythorne
Deputy Minister of
Labour, Ottawa



John C. Parkin
Toronto, Ontario



Roger Lemelin
Quebec, Que.



Peter John Lazarowich, Q.C.
Edmonton, Alberta

National Film Board Offices

Regional Offices

British Columbia	Vancouver	Abbotsford Kelowna Nelson Prince George Victoria	
Prairie Region	Saskatoon	Brandon Calgary Edmonton Lethbridge	Prince Albert Regina Winnipeg
Ontario	Toronto	Fort William Hamilton Hanover Kingston	London North Bay Orillia Ottawa
Quebec	Montreal	Chicoutimi Joliette Ottawa (Hull) Quebec	Rimouski St-Jean Sherbrooke Trois-Rivières
Atlantic Region	Halifax	Bathurst Charlottetown Corner Brook Fredericton	Moncton New Glasgow Saint John St. John's Sydney
United States		New York Chicago San Francisco	
Europe		London, England Paris, France	
South Asia		New Delhi, India	
South America		Buenos Aires, Argentina	

Operational Headquarters : Montreal, Quebec
Head Office : Ottawa, Ontario

The enrichment of the intellectual and cultural life of the country . . .

The broadening and deepening of educational experience . . .

The support of national and international unity and understanding, and the exposure of the problems involved . . .

The interpretation of national and international events and currents of thought having national implications . . .

In what ways can the art of film penetrate the essence and truth of these?

The Year in Review

This is a report on the activities of the National Film Board from April 1, 1965 to March 31, 1966.

Our products (films, filmstrips, slide sets, still photographs and photo-stories) are as varied as the nation we portray and the needs and interests of the audiences we serve. Since each of our products is custom-made – and often not conceived and completed within one fiscal year or even, particularly in the cases of series of films or feature-length films, in two or perhaps, three fiscal years – a neat, statistical summary of items produced and inventory on hand at the end of the year is impossible to make. How would you list in inventory an idea that has just been born (perhaps to die the next day), the third draft of a script, a roll of film whirring through a camera at 24 frames a second somewhere in the sky above the Mackenzie Delta or, even, a film which has been completed except for that elusive, exactly appropriate title? But since this is an annual report, it will list our finished product, with a couple of caveats:

1 Our production inventory (work in progress) is as significant as are our figures on completed work. In a sense, this work in progress is most important for, like all film-makers, we are convinced that the next film will be better than the last.

2 An unadorned list of completed films gives no indication of their effectiveness, significance and quality. For some of our films (features and some of our longer "special" television films), we get fairly swift reactions from film distributors and critics – and some of these will be included in this report. But critical reviews of theatrical shorts are rare and distribution figures usually come in over a long period of time. And for the films that make up the bulk of our production—those designed for what we call, for want of a more precise term, 16mm community distribution – a solid assessment of worth may take years.

Community audiences to which the Board attaches special significance because they usually make direct and functional use of films can be reached only by distribution methods so complex, varied and flexible as to almost defy description. No other film organization anywhere, ap-

proaches the Board in scale, scope and variety of distribution, which may include anything from a parish hall study group on family life in Trois-Rivières to a university seminar on city planning in Perth (Australia), from classroom instruction in the New Math in Etobicoke (Ontario) to the promotion of Canadian prefabricated houses at a trade fair in Prague, from a three-day festival in Sooke (B.C.) to the sale to India's department of health of 500 prints of a single film. It is "custom" distribution, and it takes time.

Fortunately the Board's films have an astonishing longevity (except for newsreels, photo-stories, the occasional topical film and those films – and we do make them from time to time – which deserve to be ephemeral). Some films still in active distribution are more than 20 years old; a remarkably high percentage are between seven and ten years old. The result of this is that while the production figures in our Annual Report deal with films completed in an arbitrary fiscal year, our distribution figures rarely report on such recent films, but on films made anywhere from two to 25 years ago. There is a caveat about distribution figures which will be apparent later: in one major category, community distribution, they are grossly underestimated.

The Year in Review

Programming or "How do you pick your subjects?"

In any year, the Board receives hundreds of suggestions for films, from private individuals, from organizations of all types, and from its own production people and distribution officers who are in constant close touch with the tastes and needs of our audiences. After the suggestions have been sifted to eliminate duplications (subjects on which good films already exist, obviously impractical or extravagantly expensive ideas, ideas of too narrow appeal or value, and so on), they are presented to the program committee. It is made up of production and distribution management, and film-makers representing the whole film-making staff and thus comprising a wide range of experience, attitudes and tastes. This committee weighs the suggestions for originality, significance, feasibility and likely costs of production, audience potential, balance between types of film (for theaters, television, general community distribution, classroom, experimental, etc.), for geographic balance, subject balance, etc., and also, of course, against the Board's parliamentary grant available for film production. A tentative production program is then submitted to the Government Film Commissioner and members of the Board for consideration. The approved program is not static; it is reviewed at regular meetings, for any of a multitude of factors may alter original plans. Much of the activity of the program committee is concerned not with current production but with how our ever-changing society will influence and relate to future plans.

Sponsored Films

A large segment of the Board's production consists of the films and other visual materials that it makes, or arranges to have made, for departments and agencies of the Federal Government.

With the whole-hearted cooperation of the departments, the Board has conducted intensive surveys to determine film and other audio-visual needs and objectives, enabling us to provide departments with rational, balanced, economic, long-term plans and priorities to help guide their sponsorship decisions. We have completed surveys for Labour, Fisheries, Forestry, National Revenue, Indian Affairs, Justice, Northern Affairs (Resources Division), Mines and Technical Surveys; and last year surveys were initiated for or requested by Trade and Commerce, National Health and Welfare (Mental Health Division), Agriculture, the Citizenship Branch and the Civil Service Commission.

The sponsored program has a profound effect on the Board's activities: in programming (occasionally ideas suggested for the Board's program correspond closely to a sponsor's needs); in production (assessing demands on personnel, equipment and facilities); and in distribution (arranging the promotion and distribution of sponsored films). The special surveys have been very helpful to the Board in increasing the efficiency, effectiveness and economy of its own operations, because they give us a more accurate prediction of the always-fluctuating demands of sponsors for our services.

The Year in Review

A Capsule of 1965-66 Statistics

Bookings of NFB films in theaters abroad increased slightly from 18,746 to 18,829.

Telecasts of NFB films abroad increased by 63.8%, from 8,876 to 14,539, the increase being largely in the United States.

Internationally, community screenings (16mm) rose to 502,622, and the total reported audience to 61,189,900 – an audience increase of 17.2% over the previous year.

Travel film screenings abroad amounted to 190,256 – an increase of 9.3% and reached a reported audience of almost 10,500,000.

Travel film telecasts in the U.S.A. increased by 26.8% to a total of 3,863 and reached an estimated total audience of 220,000,000.

Sales of film prints in other countries increased by 15.9%, from 6,553 to 7,598.

In addition the Board placed 4,638 prints into a distribution system operated abroad principally through 83 Canadian diplomatic and trade posts.

Bookings of NFB films in Canadian theaters were maintained at a high level: 10,359 bookings this year as compared to 10,913 last fiscal year.

Telecasts of NFB films in Canada increased by 11.5%, from 6,208 to 6,923.

Community screenings (16mm) in Canada rose to 530,660, and the total reported audience to 30,351,800 – an audience increase of 11.4% over the previous year.

Sales of film prints in Canada increased by 43.6%, from 3,643 to 5,233.

The total number of production completions was 513, a reduction from last year.

The Filmstrip division produced 98 filmstrips and slide sets, compared with 84 the previous year.

So much, now, for statistics. More important, how is the general state of health of that 27-year-old institution, the National Film Board? According to Parkinson's Law, bureaucratic hardening of the arteries should by now be apparent. The Board is not in the best position to judge its own vitality and accomplishments. Perhaps the opinions of others will provide a more rounded and objective diagnosis.

if Gilles Groulx will someday appear in the Pantheon of sports, alongside Maurice Richard, but he deserves to. By winning one of the Grand Prix at the short film festival at Tours last year, he has aroused the cinematographic admiration for hockey and has raised our national passion to the status of an art.

One of the French press has paid tribute to the film, *en si simple*, the National Film Board documentary which was filmed during regular games of hockey last season at the Forum, as well as at the outdoor camp. Groulx also included in the film some scenes from a game played by the Canadiens at

Montreal. The young film-maker has revealed all of hockey's beauty and especially the roughness of the sport, the intensity of the play. He went on to speak of "the beauty of the game" and "the arabesque of the ballet of the game."

"The game of the frenchaises" a noted critic and Georges Sadoul, classed Groulx as one of the great film-makers to come to our attention.

The importance of this award, one must realize, is that the Tours Festival is the most important film festival in Europe and one of the most important in the world. Almost 40 countries were represented last year and more than 400 international film specialists attended. The jury saw more

than 100 films taken from the roof of the Forum during the winter. The arabesques executed by the players, the beauty of the game, the applause of the audience . . .

from the
February 1966

movements the public can do nothing to prevent in shame and chagrin. Apart from the film *Nobody Waved Good-bye*, which emerged through accident rather than design, the NFB has produced, in the past 25 years, a single movie that has aroused widespread public enthusiasm at home and abroad, and lingered long in the film lover's memory . . . During the past few years the feature film industry has made a magnificent recovery from the almost mortal wound it received from television and today is by far the most compelling medium in the performing arts . . . I would give the NFB free rein for two years to spend its entire budget on a movie that will be talked about warmly by commercial cinema critics and audiences in the capitals of the western world. If in these circumstances the NFB failed to create a movie of outstanding artistic merit on a Canadian theme then the Cabinet could, without a qualm, sack the entire staff.

— McKenzie Porter in *The Telegram* (Toronto), January 14, 1966

The National Film Board — a federal agency which in the past has sometimes suffered from the reputation of being rather aloof from the man in the street — appears to be injecting fresh vigor into its efforts throughout the Atlantic Provinces to show its films to as many people and community groups as possible . . .

Working in close co-operation with the audio-visual divisions of the provincial departments of education, the Board makes films available as educational tools for classroom use. Of equal or even greater importance, however, is the new impetus to reach adult audiences in large and small communities.

Gone, it seems, are the days when the NFB gave the unfortunate impression that it wanted to be left to itself to produce quality films for export to foreign film festivals, while back home in Canada it kept its films neatly filed away on office shelves, safe from the prying eyes of any taxpayer who wanted to see how the Board was using his money.

Now the Board is actively seeking public acceptance of the varied community programs it offers, including film "cavalcades", special children's showings, documentary film-and-lecture series on family life and social problems . . .

— From an editorial in *The Chronicle-Herald*, Halifax (N.S.), March 28, 1966

(*Nobody Waved Good-bye* is) . . . no mean achievement and an extraordinary flowering of a government-sponsored film-unit originally set up . . . "to interpret Canada to Canadians and to the rest of the world and to make films in the national interest." The National Film Board has moved a long way from any utilitarian interpretation of the clause.

— Peter Harcourt in *Sight and Sound*, London (England), December 1964

For audiences now and in the future the NFB serves to present the picture of Canada's life and aspirations in a form that excites interest but respects the facts. Thus while the feature-length film is a new form at the NFB, within this larger form the Board retains the same documentary truth found in its other films.

— From the *Victoria (B.C.) Observer*

AT EXPO, A FILM BONANZA

ven people familiar with NFB's activities persistently have referred to it as the "Sleeping Giant", an outfit producing well-meaning, well-prepared documentaries on artillery maintenance or hog-breeding equally skilfully, or penetrating the folkways of Canadian minorities, or city, animated diversions for prestige.

All without generating any real excitement at home.

The aura of dutiful, high-minded cautiousness is mainly due to the government's own frame of reference (which the NFB has dutifully and high-mindedly followed) when the corporation was first set up. "To interpret Canada to Canadians," was its mandate, with a rider that said, "and to those abroad".

There is no question NFB has done its educational, socially unifying, interpretive job to almost faultless perfection . . .

We persist in the Sleeping Giant label, but NFB seems to be suffering more from insomnia. The rest of the world seems to judge it a particularly alert and valuable organization.

Only Canadians aren't yet aware of it. But the chances are we soon will be.

For the NFB, during three days that I spent touring it, is coming alive in a new way that threatens to change forever its staid old image.

It is revolutionizing audio-visual classroom techniques in the fast-emerging age of teaching-through-images. Many U.S. educators now readily admit NFB classroom shorts are more effective than their own. U.S. films, they say, are text-book oriented, while NFB (with its vast film experience) uses images for impact. Or as one expert put it, "We go after insights. To hell with data!"

In just over two years, the Board has racked up a roster of six full-length features, beginning with the official *Drylanders* starring Frances Hyland, and including *La vie heureuse de Léopold Z*, a comedy currently being dubbed into English for distribution in the rest of Canada by Columbia.

— Antony Ferry in the
Toronto Daily Star, March 5, 1966

The greatest show on earth in 1967 is going to come in color film and on screens shaped like crosses, circles and hexagons. It's even going to come out of the floor.

Canada's film industry is going to play a major role in Montreal's Expo 67 — the World's Fair — with a dazzling display of versatility . . .

It will be basically like the New York World's Fair. Not as ostentatious, perhaps more spectacular from a film point of view and hopefully better done. "Quality, rather than quantity," as one producer put it . . . and everyone agrees that the National Film Board is likely to lead the way in Montreal with a pavilion called Labyrinth.

The standard at Expo no doubt will be extremely high, coming on the heels of New York, and knowing we all have to compete with the NFB.

— Bruce Lawson in the *Globe & Mail*, Toronto, September 25, 1965

. . . a team of talents which for 26 years has consistently turned out films of notable quality . . . Seen individually, these are films which explore with complete technical assurance many new avenues of screen craftsmanship and philosophic concept. Seen as a whole, they represent a unique body of achievement in short, animation, art and documentary work in the cinema.

— From a recent publication of the
British Film Institute

The National Film Board of Canada is the most impressive film organization of its kind among the countries of Europe and the Americas.

Its great buildings in Montreal which house the administrative and film production sections have many of the attributes of a great centre of learning as well as of a film production establishment.

Through the work of the joint committee of the Canadian Education Association and the National Film Board about 10% of the Board's films are generally accepted for classroom purposes each year.

An important aspect of the National Film Board is filmstrip production and with the co-operation of the CEA-NFB committee healthy interplay of the professional ideas of teachers and film-makers has developed making filmstrip production for classroom purpose one of the most promising and stimulating in the world.

— From international survey of educational film use,
Audio-Visual Education,
Regina (Saskatchewan), September 1965

0 Production

This year there were 513 production completions (original films, versions and revisions, newsclips and newsreels, film loops, filmstrips, slide sets, and photo-stories), compared with 653 the previous year. There were three chief reasons for this statistical drop:

There were more longer films (50 minutes or more in length), 23 this year as compared with 12 last year. Additionally the bulk of NFB's films have been less than 30 minutes long.

There was a larger inventory of films in various completion stages at the end of this fiscal year than at the end of the previous fiscal year, which will be reflected in next year's production statistics.

Of the 513 completions included 59 film loops (8mm) for classroom use, each running about 3 minutes. Only 10 8mm loops were completed this year, but 95 were in production at the year's end. There

was a deliberate delay in initiating new productions so that last year's output could be evaluated in classroom use, in collaboration with educators.

The content, style, treatment and subject matter of the National Film Board is changing to meet the changing needs and interests of the chief audiences it serves.



Theatrical Films

The cinema, at one time seemingly threatened with oblivion by television, has staged a strong comeback. The cinema audience, too, has changed; it is more demanding, sophisticated and international in its tastes. To reach this audience in Canada and foreign countries, against the competition of films from more than a dozen nations, the Board has been producing films which, though Canadian in inspiration and content, are sufficiently universal in appeal to reach a world audience. Of the six feature-length films produced by the Board in the last three years, four have received international, as well as Canadian, distribution. Of the two produced this year, *Le festin des morts* was seen on Canadian television, and *La vie heureuse de Léopold Z* has been widely booked by Canadian theaters.

The Board's major efforts to reach theater audiences still are concentrated on the short subject. Here, too, our product is changing to suit new audience tastes. Five theatrical shorts released this year were purchased almost immediately for world-wide distribution by U.S. commercial distributors: *60 Cycles*, *5000 Miles*, *King of Blades*, *Down through the Years* and *Chuckwagon*.

Television Films

In television, following the signal success of *Bethune* last year (it was shown on the CBC national network again this year, with equal acclaim), the Board is producing more such one-hour "specials". Among those produced this year were *Two Men of Montreal*, *La bourse et la vie*, *Buster Keaton Rides Again*, *Memorandum*, two hour-long films under the general title, *Regards sur l'occultisme*, and *Les départs nécessaires* (long version). Judging from television audience reactions and critical reviews, the "special" policy has proven sound.

The Board has, of course, continued to make half-hour films for television use, for not all subjects justify a long treatment and there is a continuing demand both in Canada and abroad for the more traditional half-hour film.

Buster Keaton Rides Again



Production

Films for the Community Audiences

The community audience is her, audiences, for they organizations, interests, changing as are our other

on many community audiences still gather in Canada to be entertained and our community audience, knowledgeable, interested in the intensive in general information that challenge and they are far more on and investigative film essays.

l-provoking, action- audiences with special f films for use by being selected in educational officers. *Con-* with labor-man- ing in industry. Other of production. *City* role of citizen action suitable division of ys and recreation in ed by a film on the s in a town. The continued this year *Key Lives*, dealing three generations

Classroom Films

Teachers in Canada and around the world make great use of NFB films — about one-third of our community distribution is through educational institutions. They use many films not specifically designed for classroom use, but recently the Board, in cooperation with education advisors from the provinces, has moved much more strongly into the production of films designed to meet the needs of educators. Again the approach is changing; the intent being to stimulate students to think for themselves, to seek additional information, to question traditional concepts, rather than only to convey information.

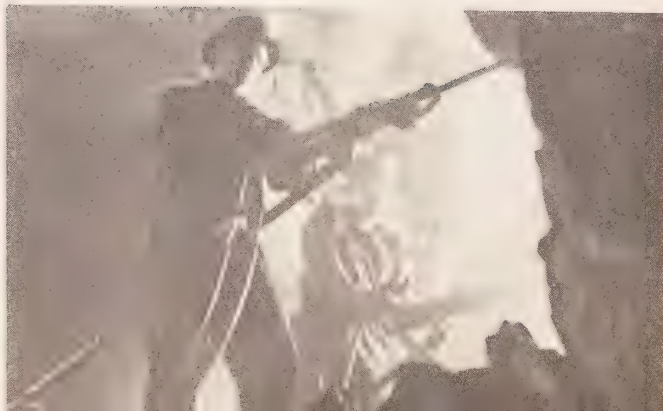
Such films as *Miner*, an unconventional portrait of a hard-rock miner, using both color and black-and-white, are far removed from the old-style instructional film. *A Trumpet for the Combo* subtly raises a complicated ethical question, leaving it to students to explore their attitudes and to find their own personal answers.

Even more directly keyed to school curricula are the 8mm loops the Board is producing (in close consultation with audio-visual educational advisors). In 1964-65, 59 such 3-minute loops graphically demonstrating single aspects of elementary mathematics, trigonometry, geography, physics and civics were made. As explained earlier, only ten were completed in 1965-66 because both the Board and educators wanted time to assess their use in the classroom. So successful have they been, that 95 new productions were initiated this year. (For more details on this new form of film use, see page 36.)

At the university level, five experimental teaching films about psychology (*Animal Altruism*, *Fear and Horror*, *Perceptual Learning*, *The Puzzle of Pain* and *Animals and Psychology*) were made in collaboration with Professor D. O. Hebb of McGill University's department of psychology, and his colleagues.



Miner



Production

Experiment

Experiment is to film what research (pure and applied) is to science and industry. The values of experimentation are often slow to emerge, and may remain invisible for a long time in the mainstream of production. But if no experiment is undertaken, an organization tends gradually but inevitably to stagnate.

The Board specifically supports experiment as such by setting aside modest funds for the purpose, but it also attempts to encourage all its film-makers to adopt an experimental approach — to some degree at least — in all their work. Experiment is seen as a general attitude rather than as something that is carried out in isolation by a few people.

Experiments naturally are not necessarily expected to result in finished films, but it does happen. This year's *Mosaic*, *Syrinx*, *A Trip down Memory Lane* and *Autobiographical* by A. M. Klein, each in a very different way, demonstrate the value of the Board's experimentation.

Three New Developments

1 The Board has been concerned that the forces of propinquity, convenience and cost have — despite determined efforts to the contrary — tended to make us somewhat too reliant on the area around our production headquarters in Montreal for ideas, film locations, expert advice on scripts, free-lance film-makers, writers, and technicians and talent ranging from actors to musicians. This year the Board appointed two highly experienced film producers as regional production representatives in Toronto and Vancouver with the chief responsibility of coordinating such production activities for the Board in those regions. Similar appointments soon will be made for the Prairie region and the Atlantic region.

2 The second development is not completely new but its results have become especially apparent this year. During the years of what might be called television's "novelty" period, the Board found it more difficult to attract a sufficient number of talented young people. But film, almost overnight, seems to have become the favored media for young people with creative instincts and talents. They have come to us in dozens, and the Board has welcomed those it has picked for training, not only for their energy, eagerness, freshness of ideas, quickness to learn and willingness to work hard, but for their stimulating effect on the whole Production Branch. Already their work has resulted in an impressive output of films — *Miner*, *Judoka*, *No Reason to Stay*, *A Trumpet for the Combo*, and *Syrinx*, to name some of them.

3 "Overhead projectuals" is the name of a new type of visual teaching device that is becoming widely used in Canadian classrooms. The projector sits on the teacher's desk, where he can control it while still facing the class, and the wide, clear images are projected on a screen behind him and above his head. "Projectuals" consist of a series of transparent slides. Starting with a basic slide, the teacher can progressively add transparencies to it, step by step, each transparency adding to the cumulative development of the theme of his lesson. For example, the progressive early colonization of the various regions of North America and the places of origin of the colonists can be shown in the chronological order of their occurrence, until the final pattern is complete.

The Board has decided to add "overhead projectuals" to the other visual aids it produces for classroom use. Three initial "overhead projectual" series are planned for use in high school physics, geography and history.

Production

International Versions

... of the French ... other countries continues
... and ... age versions increases
... . This year, 80 NFB films
... among them German,
... Swedish, Spanish and

Newsreels

Newsreel items are popular for theaters and for television throughout the world. The Board makes good use of this opportunity to present brief items on the many-sided life of Canada to people abroad. During the year, NFB newsreel cameras filmed 40 news items and placed them at the disposition of the major newsreel distributors in the United States and in Europe. These Canadian stories were incorporated in some 3,971 newsreel editions released around the world in 100 countries.

Expo 67 Centerpiece

... picture pavilion,
... World's Fair to be
... of Canada's
... to be one
... 1967.
... to be known as
... e-billed as
... through the wraps
... en taken off. Enough
... to suggest that
... the film fan.
... "It sounds so
... that I wonder if
... for the old or

... said Labyrinth
... blending
... with the latest
... "medium".

Labyrinth will be a three-chamber pavilion on the Mackay Pier, representing man's journey through the labyrinth of the ages, the world and his own mind . . . is being created by Canada's prize-winning National Film Board which has its main operations in Montreal.

The project is described as unique and revolutionary and the cost is approximately \$4,500,000. Like many Expo attractions, admittance to Labyrinth will be free. It is estimated that 1,000 people will enter the pavilion each hour. Each chamber is limited to approximately 250 spectators. The corridor is high-ceilinged with special lighting effects and specially composed music to condition the visitor for the interior chambers.

— From *Box Office* (New York), November 1, 1965



NFB Program (English originals)

Autobiographical by A. M. Klein

10 minutes 14 seconds
black-and-white 35mm and 16mm

The Baymen

27 minutes 47 seconds
color 16mm

Benoît

12 minutes 13 seconds
black-and-white 16mm

Buster Keaton Rides Again

55 minutes 25 seconds
black-and-white 35mm and 16mm

Canada's New Flag

27 minutes 50 seconds
color 35mm

City under Pressure

17 minutes 25 seconds
black-and-white 16mm

Contracting Out

12 minutes 41 seconds
black-and-white 16mm

Each Day that Comes

27 minutes 33 seconds
black-and-white 16mm

Experienced Hands

23 minutes 40 seconds
black-and-white 16mm

The Forest

20 minutes 50 seconds
black-and-white 35mm and 16mm

Glaciation

11 minutes 25 seconds
color 16mm

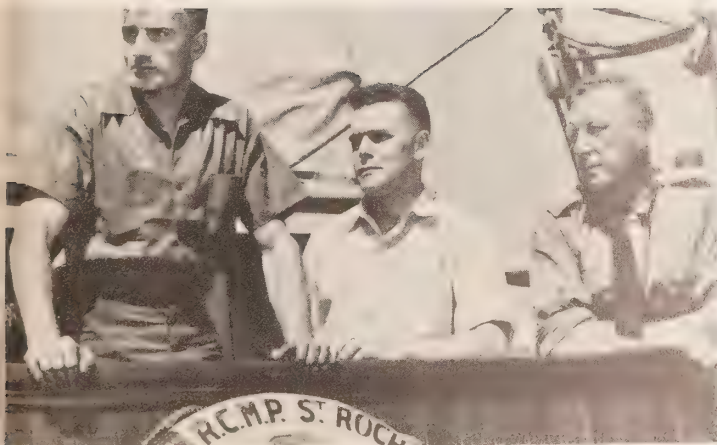
Henry Larsen

15 minutes 45 seconds
black-and-white 16mm

High Steep

13 minutes 2 seconds
color 16mm and 15mm

Henry Larsen



High Steep



NFB Program (English originals)

Ludoka

20 seconds
black-and-white 35mm and 16mm

Blades

40 seconds
color 35mm and 16mm

**Ladies and Gentlemen,
Mr. Leonard Cohen**

44 minutes 1 second
black-and-white 16mm

"Mademoiselle" Barbara

27 minutes 53 seconds
black-and-white 16mm

Max in the Morning

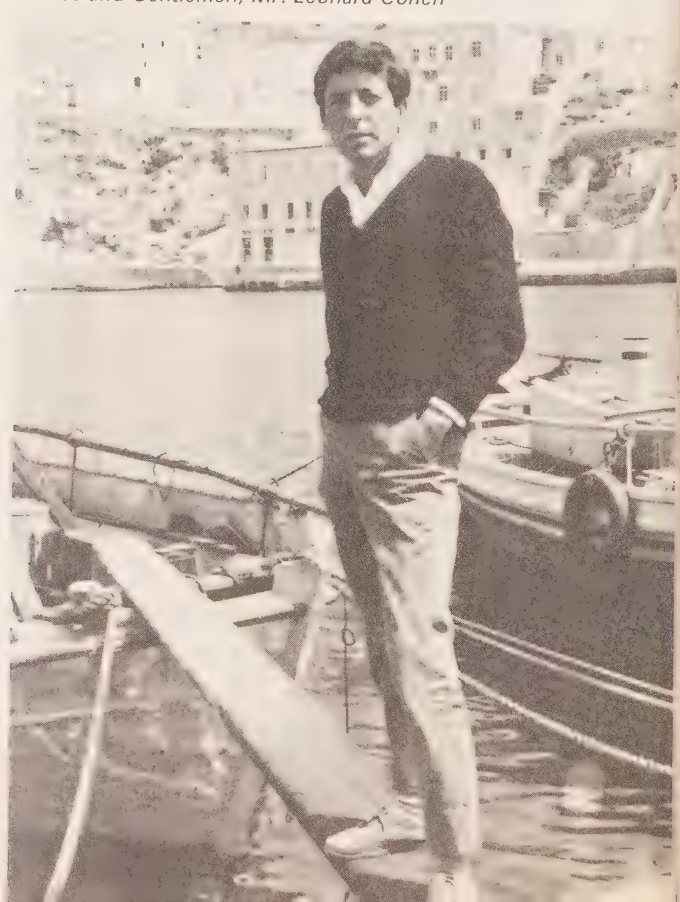
27 minutes 58 seconds
black-and-white 16mm

Memorandum

58 minutes 17 seconds
black-and-white 16mm



Ladies and Gentlemen, Mr. Leonard Cohen



Production

NFB Program (English Originals)

List of films produced during the year

Miner

19 minutes 7 seconds
color 16mm

No Reason to Stay

27 minutes 57 seconds
black-and-white 16mm

Octopus Hunt

16 minutes 51 seconds
color 35mm

Postmark U.N.E.F.

27 minutes 38 seconds
black-and-white 16mm

Quo Vadis, Mrs. Lumb

27 minutes 55 seconds
black-and-white 16mm

The Railrodder

24 minutes 47 seconds
color 35mm and 16mm

The Red Kite

17 minutes 5 seconds
color 16mm

Satan's Choice

27 minutes 56 seconds
black-and-white 16mm

The Sea Got in Your Blood

27 minutes 56 seconds
black-and-white 16mm

Settlement of the Western Plains

13 minutes 41 seconds
black-and-white 16mm

Stefansson: The Arctic Prophet

15 minutes 56 seconds
black-and-white 16mm

A Trip down Memory Lane

12 minutes 40 seconds
black-and-white 35mm and 16mm

A Trumpet for the Combo

8 minutes 5 seconds
black-and-white 16mm

Where Mrs. Whalley Lives

27 minutes 55 seconds
black-and-white 16mm

You Don't Back Down

28 minutes 6 seconds
black-and-white 16mm

You're No Good

28 minutes 5 seconds
black-and-white 16mm

*Experimental series of
psychology lectures
by Professor J. C. Marshall
at McGill U.*

Animal Attraction

11 minutes 41 seconds
black-and-white 16mm

Time and Memory

11 minutes 41 seconds
black-and-white 16mm

Perceptual Learning

11 minutes 41 seconds
black-and-white 16mm

The Phantom Page

11 minutes 41 seconds
black-and-white 16mm

Antinatalism and Perinatalism

11 minutes 41 seconds
black-and-white 16mm

The Sea Got in Your Blood



You Don't Back Down



Production	List of films produced during the year	
Revisions and Versions (English)		Silent 8mm Loops
Bonjour Toronto! 8 minutes 16 seconds black-and-white 16mm	60 Cycles 16 minutes 33 seconds color 35mm and 16mm	The Lever (Basic Machines)
Our Love Settlement 11 minutes 16 seconds black-and-white 16mm	Springboard to the Sun 27 minutes 25 seconds black-and-white 16mm	<i>Mathematics Series:</i>
Victims of Sacrifice 11 minutes 16 seconds black-and-white 16mm	Two Men of Montreal 58 minutes 1 second black-and-white 16mm	One to One
Johnny Watson 11 minutes 16 seconds black-and-white 16mm	War II - Total War 25 minutes 41 seconds black-and-white 16mm	The First Few Numbers
The Way of Monte of Leopold 2 11 minutes 16 seconds black-and-white 16mm	The Way of Science 11 minutes 36 seconds color 35mm and 16mm	A Placeholder Problem
People's Republic of China as It Is 11 minutes 16 seconds black-and-white 16mm		Sets and Number Line
History of the World 11 minutes 16 seconds black-and-white 16mm		Simple Patterns
The New World 11 minutes 16 seconds black-and-white 16mm		The First Few Dimensions
		Sets of Factors
		Areas of Rectangular Borders
		Matrix Multiplication



Production

List of films produced during the year

Sponsored Films (English originals)

Agriculture	Fruits and Vegetables 17 minutes 18 seconds color 16mm	R.O.P. Beefs Up Profits 26 minutes 11 seconds black-and-white 16mm
Canadian Commercial Corporation (National Science Foundation)	Above the Horizon 20 minutes 51 seconds color 35mm	
Centennial Commission	Centennial Travellers 53 minutes 21 seconds black-and-white 16mm	
Central Mortgage and Housing Corporation	Better Housing for the Atlantic Provinces 14 minutes 33 seconds color 16mm	Redwood Forests in the Pacific Northwest 10 minutes 15 seconds color 16mm
External Aid Office	Food 4 minutes 34 seconds color 35mm	
Justice	Attitude in Supervision 22 minutes 31 seconds black-and-white 16mm	Types in Transition 30 minutes 15 seconds black-and-white 16mm
Mines and Technical Surveys	The Searching Man 21 minutes 27 seconds color 16mm	Stranded Campers in the Yukon 13 minutes color 16mm
National Defence	A Life of Adventure 14 minutes 8 seconds color 16mm	Albatross Water Handling 12 minutes 33 seconds color 16mm
	The Yukon Series: Terminal Departure 17 minutes 16 seconds black-and-white 16mm	Shipboard Firefighting Techniques 12 minutes 28 seconds black-and-white 16mm
	The Yukon Series: Survival Equipment 11 minutes black-and-white 16mm	Three Approaches to a Mountain 10 minutes 15 seconds black-and-white 16mm
National Health and Welfare	The Drag 8 minutes 37 seconds color 35mm and 16mm	Volunteer 13 minutes 25 seconds black-and-white 16mm
	When Your Time Is Your Own 22 minutes 45 seconds black-and-white 16mm	The Gap 26 minutes 11 seconds black-and-white 16mm
	Learning Lacrosse – Part I: Offence 17 minutes 25 seconds black-and-white 16mm	Growing Up Safely 25 minutes color 16mm
	Learning Lacrosse – Part II: Defence 10 minutes black-and-white 16mm	
Trade and Commerce	More Milk for More People 13 minutes 57 seconds color 16mm	
	Televisits (approx. 3 minutes, black-and-white, 16mm each) Niagara Falls '64 Bruce Trail September in the Laurentians* Ski Rodeo Salmon Fishing Campobello	The Canada Goose Stanley Park Train Ride* Sourdough Rendez-vous Chambly Historical Village Lake of the Woods Canoe Trip* *Also available in color.

Antonioni 58 minutes 16 seconds black-and-white 16mm	Élément 3 46 minutes 7 seconds color 16mm	Salut Toronto! 28 minutes 8 seconds black-and-white 16mm
Astataïon ou Le festin des morts 25 minutes 44 seconds black-and-white 35mm and 16mm	La forme des choses 9 minutes 56 seconds color 35mm and 16mm	Test 0558 4 minutes 57 seconds color 35mm and 16mm
La bourse et la vie 58 minutes 16 seconds black-and-white 16mm	Images d'un concours 57 minutes 10 seconds black-and-white 16mm	La vie heureuse de Léopold Z 68 minutes 30 seconds black-and-white 35mm and 16mm
Comment savoir 70 minutes 49 seconds black-and-white 16mm	Les Montréalistes 27 minutes 35 seconds color 16mm	
Les départs nécessaires 5 seconds black-and-white 16mm	La neige a fondu sur la Manicouagan 58 minutes 1 second black-and-white 35mm and 16mm	
	Regards sur l'occultisme : Magie et miracles 58 minutes 10 seconds black-and-white 16mm	
	Regards sur l'occultisme : Science et esprit 58 minutes 8 seconds black-and-white 16mm	



Les départs nécessaires



Revisions and Versions (French)

Antigonish

20 minutes 41 seconds
black-and-white 16mm

Bethune, héros de notre temps

53 minutes
black-and-white 16mm

Le bouclier canadien :**La région du Saguenay-Lac-St-Jean**

11 minutes 25 seconds
color 16mm

Départ sans adieux

80 minutes 2 seconds
black-and-white 35mm

Les départs nécessaires

58 minutes 10 seconds
black-and-white 16mm

Deux et demi

8 minutes 11 seconds
black-and-white 16mm

Don Jackson, patineur

17 minutes 40 seconds
color 35mm and 16mm

Eddie

28 minutes
black-and-white 16mm

Elément 3

57 minutes 56 seconds
color 16mm

Le festin des morts

79 minutes 13 seconds
black-and-white 35mm

Lord Selkirk

28 minutes 3 seconds
black-and-white 16mm

Magazine 35 — Art et Artisanat

7 minutes
black-and-white 16mm

Magazine 36 — Des amours de bêtes

9 minutes 28 seconds
black-and-white 16mm

Magazine 38 — Produits au Québec

8 minutes 20 seconds
black-and-white 16mm

Magazine 42 —**Hommes de science au travail**

9 minutes 28 seconds
black-and-white 16mm

Miss Barbara

27 minutes 58 seconds
black-and-white 16mm

La mort de Sengé

4 minutes 15 seconds
color 16mm

Nouvel art sans précédent

53 minutes 10 seconds
black-and-white 16mm

Paroles de nos poètes

10 minutes 15 seconds
color 16mm

Plus arriérés

10 minutes 15 seconds
color 16mm

Quand les bêtes s'aiment

9 minutes 28 seconds
black-and-white 16mm

Travaux manuels

7 minutes
black-and-white 16mm

Un homme au travail

9 minutes 28 seconds
black-and-white 16mm

Images d'un concours*La neige a fondu sur la Manicouagan*

Sponsored Films (French originals)

Forestry

ARDA

Mise en commun
31 minutes 50 seconds
black-and-white 16mm

Station de ferme
minutes 45 seconds
black-and-white 16mm

Le travail du sabotier
minutes 30 seconds
black-and-white 16mm

Le travail du
minutes 15 seconds
black-and-white 16mm

Le travail du
minutes 15 seconds
black-and-white 16mm

Le travailleur forestier
16 minutes 50 seconds
black-and-white 16mm

L'avenir de la main-d'oeuvre
20 minutes 5 seconds
black-and-white 16mm

Iles de la Madeleine :

Les pétoncles
16 minutes 8 seconds
black-and-white 16mm

La pêche côtière
17 minutes 5 seconds
black-and-white 16mm

La pêche hautière
27 minutes 13 seconds
black-and-white 16mm

Les usines à poisson
21 minutes 56 seconds
black-and-white 16mm

Tourisme et transport
18 minutes 23 seconds
black-and-white 16mm

Sponsored Films (French versions)

Broadcasting

Stravinski
27 minutes 58 seconds
black-and-white 16mm

Communication

Voyageurs du centenaire
53 minutes 21 seconds
black-and-white 16mm

Le centième été
53 minutes
color 16mm

Immigration

Un pays merveilleux
29 minutes 28 seconds
color 16mm

Prisons

Le comportement du surveillant
23 minutes 8 seconds
black-and-white 16mm

La surveillance des détenus
26 minutes 56 seconds
black-and-white 16mm

Le monde des prisonniers
29 minutes 18 seconds
black-and-white 16mm

Procédés de surveillance
24 minutes 25 seconds
black-and-white 16mm

National Defence

Les réservistes de la marine
16 minutes 8 seconds
black-and-white 16mm

National Gallery

Le musée vivant
31 minutes 29 seconds
color 35mm and 16mm

National Health and Welfare

La famille sous la tente
28 minutes
color 16mm

**Une leçon de crosse –
1ère partie : L'offensive**
17 minutes 25 seconds
black-and-white 16mm

L'homme-cheminée
8 minutes 37 seconds
color 35mm and 16mm

**Une leçon de crosse –
2e partie : La défensive**
10 minutes
black-and-white 16mm

Northern Affairs
and National Resources

Les oiseaux aquatiques sont menacés
17 minutes 5 seconds
color 16mm

Public Works

5000 milles
19 minutes 19 seconds
color 35mm and 16mm

Production

Still Photography Division

Photo Library

As official photographer of Canada, the Board is responsible for the national photo library. This has become a vital source of photographs on every aspect of Canada's life and geographical features. The photo library furnishes pictures to all Government departments and agencies, and to the public. Choice of pictures is facilitated by a photo catalogue, with new volumes published from time to time. In this fiscal year, some 424 clients — federal and provincial government departments, libraries, schools and other institutions — obtained 14,613 prints of photographs. During the year, 10,805 new photos were added to the national collection.

The Board exhibited various selections of its photographs in photo salons and expositions held in Canada, Yugoslavia, Brazil and Ceylon this year. In Canada the NFB photo library organized well-attended exhibitions of photographic art in several centers. A subsidiary service was the provision of advice on photo cataloguing to various institutions seeking such aid.

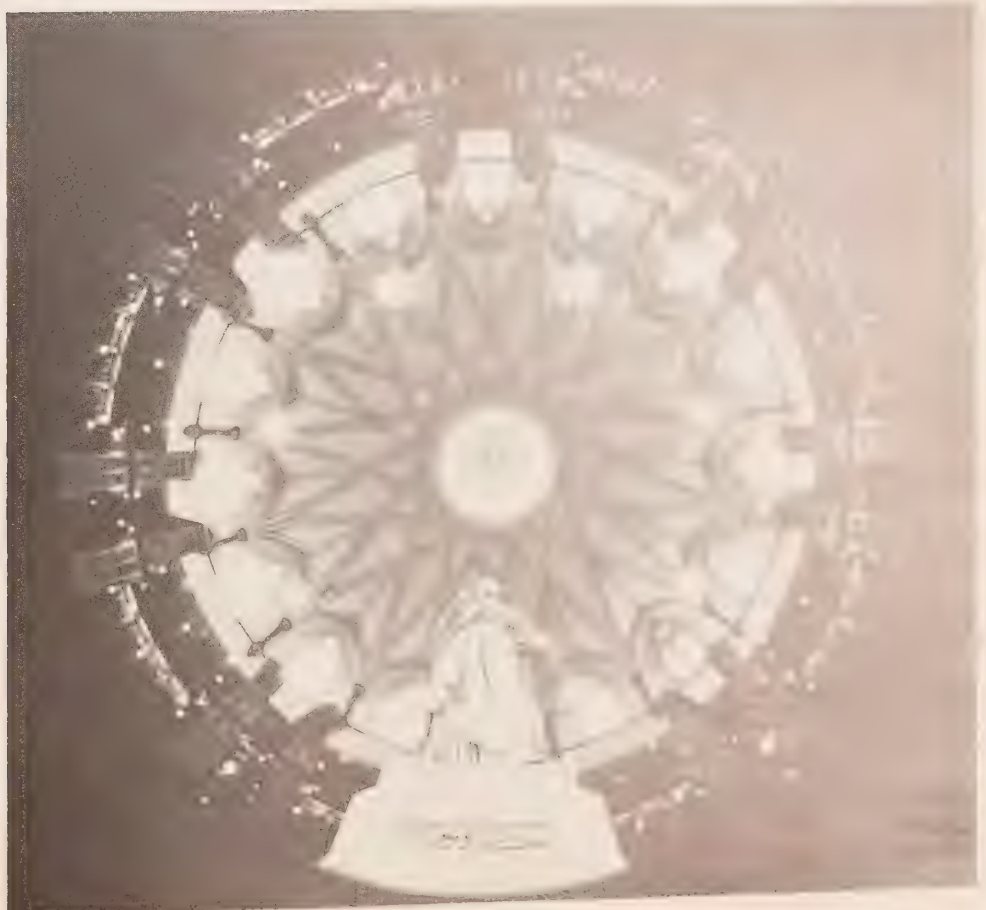
Photo-stories

The Still Photography Division undertakes to produce photo-stories a month about events in Canada for use in newspapers, journals and various other publications in Canada and abroad. Each story is illustrated with photographs, with captions in English and French. The growth of Canada in its diverse geographical, economic, cultural, social, etc.

Among the most popular stories produced this year was *Toronto's Computer-controlled Traffic*, which appeared in 29 newspapers in the English-speaking world with an estimated readership of 4,750,000. The *Canadian Author-Magistrate* photo-story appeared in 15 newspapers from publications serving 1,000,000 readers. *Airborne Scanning* with William Shatner as narrator met similar wide demand.

NFB photo-stories have been translated into French, German, Italian, Spanish, Dutch, Swedish, Danish, Norwegian, Finnish, Polish, Czech, Slovak, Hungarian, Czechoslovak, Russian, Bulgarian, Rumanian, Greek, Hebrew, Arabic, Persian, Urdu, Hindi, Bengali, Malay, Indonesian, Thai, Vietnamese, Japanese, Korean, Chinese, Vietnamese, and English. They have been shown in 100 countries and have been translated into 100 languages. They have been shown in 100 countries and have been translated into 100 languages. They have been shown in 100 countries and have been translated into 100 languages.

Prize-winning NFB still photo, taken in the Library of Parliament by Chris Lund.



Production

Filmstrips produced during the year

NFB Program

Geography

Province of Newfoundland and Labrador

The Province of Quebec – The Appalachian Region

La province de Terre-Neuve et le Labrador

Le Québec – Les Appalaches

History

The Habitant and his Home in the 18th Century

L'habitant et sa maison au XVIIIe siècle

The Habitant and his Land in the 18th Century

L'habitant et sa terre au XVIIIe siècle

The Seven Years' War
La guerre de Sept Ans

The War of 1812
La guerre de 1812

Science

How Seeds Are Spread

Explorons la forêt

A Visit to a Pond

A Visit to a Farm

Explorons l'étang

Explorons la ferme

A Visit to a Garden

A Visit to the Seashore

Explorons le jardin

Explorons le bord de la mer

A Visit to the Woods

Félins du Canada

Spiders

Sociology

Constitutional Development

You and Your Government

L'évolution constitutionnelle

Le gouvernement et le citoyen

Provincial Government

Parties and Elections

Local Government

Partis et élections

Le gouvernement local

Parliamentary Government

Federal Government

Le régime parlementaire

Le gouvernement fédéral

Safety

Sécurité en hiver

Literature

The Legend of the Flying Canoe

Seven Little Stars

Sponsored Filmstrips

Air Canada

History of Flight in Canada

A Visit to the Airport

Une visite à l'aéroport

Aircraft in Motion

Le vol aérien

National Council of Industrial Design

De l'idée à l'objet

Sièges pour l'École pulvérisateur

National Gallery

Lawren S. Harris

Hon. William

Citizenship and Immigration
(Indian Affairs Branch)

Build Your Own Log House - Part I

Build Your Own Log House - Part II

Forestry

Why Do Trees Grow?

Justice

Escort Duties

L'escorte des détenus

Systems of Imprisonment

Constitution

Objets de contrainte

Self-Defense - Part I

Self-Defense - Part II

Self-Defense - Part III

Self-Defense - Part IV

Self-défense - Ouvrage de la

Self-défense - Ouvrage de la

Les armes

Labour

Les carrières dans les mines

Mines and Technical Training

Ville fluviale

Glaciers

National Health and Welfare

Lacrosse – The Canadian Game

La crosse canadienne

Le campement

Le campeur et son équipement

Feux et cuisine

Le canotage

Introducing Badminton

Introducing Volleyball

Compulsory Dives for Competition

An Introduction to Snorkel

and Scuba Diving

Production

NFB and the Film Industry

Further progress was made in the development of a plan to support the Canadian film industry. As announced in the NFB Annual Report for 1963-64, an interdepartmental committee was set up to study the possible development of feature film production in Canada. Following extensive studies, the broad outlines of a plan were made public on October 13, 1965. The Secretary of State made it clear that the Government was convinced that the development of a Canadian film industry would have a significant influence in fostering an awareness of Canada as a nation, both at home and abroad, as well as giving Canadian film-makers, authors, composers, performing artists and technicians of all crafts associated with film-making a greater role to play in the cultural development of the country. For this reason, and for economic reasons as well, the Government intended to establish a crown corporation with an initial capital of \$10 million to assist the Canadian private film industry in the production of feature films of commercial quality. Later, the Government's intention was announced in the Speech from the Throne of the 27th Parliament at the end of the fiscal year, the necessary legislation to establish the Canadian Film Development Corporation was in preparation.

The National Film Board continued to use the private sector of the film industry. During 1965-66, contracts for ten films were let, of which three were feature films. The total value of the contracts was \$1,000,000. The special film being produced for the Centennial Year at Expo 67, of which \$423,400 was allocated, was the films in production or completed at the end of 1966, were: *Potato Disease*, for the Department of Agriculture (Atlantic Films & Electronics); *The Day After Tomorrow*, for the Department of National Health and Welfare (Cinecity Films Limited); a series of wildlife films for the Canadian Wildlife Service (Motion Picture Service); and *Survey Control for Municipalities* for the Department of Municipalities and Technical Surveys (Anton Van Leeuwenhoek). In addition, the value of partial contracts for recording, laboratory processing, etc.) amounted to \$1,000,000 on behalf of the Board.

The NFB's out productions to private producers and contributors to the industry indirectly through the free-lance film-makers and others it employs for individual productions: during the 1965-66 fiscal year, actors, narrators, music composers, copyists, scoring musicians, free-lance writers, directors, cameramen, grips, location business managers, makeup artists, sound men and film editors received a total of \$467,276.

Altogether, the value of contracts and fees, paid to the private film industry, individual free-lance film-makers and other talent, totalled \$955,529 in 1965-66, compared with \$459,035 the previous year.

Technical Operations

The Technical Operations Branch is responsible for all the technical aspects of NFB's activities. Its major services include: supplying sound crews; providing and maintaining camera equipment, as well as facilities for recording music and sound; the processing of film (black-and-white and color, 16mm and 35mm); title and animation camera services and engineering. The Branch conducts technical research in all these fields, and also provides technical counsel to the Canadian Government Photo Centre in Ottawa.

In addition to its customary production services (see summary, page 24), the Technical Operations Branch performs numerous special tasks such as designing and constructing new equipment.

This year the volume of film processed in NFB laboratories set a record. The 35mm color film processed included some from private producers working on productions for Expo 67 and the Centennial Year. A new 35mm color processing machine was installed during the year.

Two new technical services provided were the sealing of 8mm film loops in plastic cartridges, and a system for large-scale production of color slides.

Greatly increased interest in color processing by private enterprise, due to the imminence of color television in Canada, resulted in many phone calls, visits, and in-lab training periods.

A second silver recovery machine was built by the Engineering division to NFB specification, to cope with the larger volume of footage processed. The laboratory recovered over \$16,000 worth of metallic silver from the hypo-fixing baths during the fiscal year.

Sound Division

In addition to its routine duties, the Sound division was responsible for designing lightweight portable stereo sound recorders and reproducers essential to the "Labyrinth" project NFB is creating under contract to Expo 67. With the cooperation of Canadian designers and manufacturers, the Board's technical staff produced this new equipment locally, with consequent savings in time and money.

The Sound division designed and constructed a system for the convenience of performers engaged in 'post-sync' sound recordings. The object of that activity is to match dialogue with photographed lip movements. With the new system now used by NFB, the words to be spoken by the performers appear immediately below the screen on which the film is being projected, making it easier for words and lip movements to be precisely synchronized.

Technical Operations

Engineering Division

This division provides maintenance service and fabricates many types of special equipment within the Technical Operations Branch and for the other Branches of the Board.

For "Labyrinth", it designed and constructed the mechanical apparatus for shooting with five cameras simultaneously.

In consultation with the laboratory it drew up specifications for a combination 35mm-16mm-8mm printing machine.

For the Government Photo Centre, Ottawa, it executed all maintenance work and built numerous special devices including a remote focus control for an enlarger.

For External Aid, the division completed the design and fitting out of 17 field projection vehicles for Guinea, Gabon, Senegal, Uganda and Rwanda, as gifts from the Canadian Government.



Field projection vehicles being sent as gifts from Canada to African nations.

Technical Research Division

Research designed the interlock drive and control system for the "Labyrinth" five-camera rig, and also designed and built a special lighting control system for the "Labyrinth" project. The division advised on the specifications for several screening rooms and theaters for the Board's Distribution Branch and other Government departments, and was involved in the design and operation of the equipment used at the NFB exhibit at the Canadian National Exhibition in Toronto.

Technical Papers

The Director of Technical Operations presented 'Report on the Professional Use of 8mm Film' at the Annual Convention of the Canadian Professional Photographers Association, at Ste-Adèle, Que. on Feb. 1968.



Multi-camera system with control unit, for Labyrinth.

Technical Operations

Society of Motion Picture and Television Engineers Conference

Assisted by private enterprise, many Technical Operations people were involved in the planning and operation of the Society's 98th semi-annual conference. The meeting took place in the Queen Elizabeth Hotel (Montreal), in November 1965, and total attendance exceeded 3,000. NFB staff contributed technical papers to the program, and during the conference some 300 delegates visited the Board to hear about its work and see some of its films.

NFB technical personnel continue to serve on the Society's various engineering committees, the laboratory practice committee (Canada), and on the Canadian Standards Association committee for motion pictures.

Microwaves Dry Murals at National Film Board

National Research Council scientists have developed a microwave oven to dry large photographic prints in a fraction of the time formerly required.

Fred Greenway, general manager of the Government Photo Centre in Ottawa got the idea after seeing chicken cooked by microwaves. He asked NRC to take on the project and they came up with a drier that can dry mural-photos in about five minutes. Formerly the process took all day with prints spread out in large rooms.

Technicians at NRC's antenna-engineering section of the radio and electrical engineering division working with NFB technical staff, started work on the project last January. They came up with a dryer about 6 feet wide and 10 feet long.

The prints are placed on a glass fiber mesh conveyor belt and are drawn through a roller to squeeze out the excess moisture. They then pass through an area where a microwave field dries them.

— From *Canadian Electronics Engineering*,
Toronto, November 1965

Technical Operations Summary		1964-65	1965-66
Picture Laboratories	Footage Processed		
	35mm Black-and-White	2,954,462	2,812,199
	35mm Color	1,593,686	3,094,977
	16mm Black-and-White	12,268,941	14,849,283
	16mm Color	6,935,275	8,124,798
	Total footage	23,752,364	28,881,257
Camera	Negative Cutting		
	Hours invoiced	16,522	16,835
	Footage		
	35mm Original Black-and-White negative	337,991	261,911
	35mm Color	228,117	497,837
	16mm Black-and-White	933,317	787,097
Sound and Projection	16mm Color	269,997	388,016
	Total footage	1,769,422	1,934,861
	Location Hours invoiced	49,412	56,164
	Studio Hours invoiced	2,526	2,582
	Location Hours invoiced	14,318	10,414
	Re-recordings (number of reels)	1,002	916
Engineering	Hours invoiced	28,001	31,095
Animation, (opticals) and title photography	Number of Titles Shot	597	525
	Hours of Title Shooting	1,453	1,138
	Hours of Animation Shooting	4,534	5,401
	Filmstrips Shot (negative)	379	357
	Hours of Filmstrip shooting	900	923
	Footage Shot	163,444	172,285

There are three principal channels of distribution for the Board's films:

motion picture theaters;

television;

community audiences (16mm non-theatrical), including the extremely important sub-classification of educational institutions.

While NFB films usually are produced specifically for one of these channels, they seldom are limited to them. A film released originally in theaters may later be used on television, in community distribution and in classrooms. Or a film made for community audiences may turn out to have a wide appeal for cinema-goers and television audiences. One of the Distribution Branch's most important tasks is to find ways of exploiting all possible channels for each of the films the Board makes.

Here is an example of the complexity of this system. These films are not among the NFB's "blockbusters", like *Lonely Boy* and *Universe*; their distribution is representative of a normally successful film.

Shyness

A 22-minute film, black-and-white, produced in 1953.

This film was made primarily for community use among parents, teachers, mental health workers, etc., for the Department of National Health and Welfare.

1953

A 20

This film
gran

Shyness

Canadian Distribution

Non-theatrical	11,629 screenings to a total audience of 658,173.	7,000 screenings to a total audience of 1
Theatrical	One booking.	657 bookings
Television	102 telecasts.	25 telecasts
Prints sold	132	43

Shyness

International Distribution

Non-theatrical	8,166 screenings in 57 countries to a total audience of 734,940.	3,111 screenings to a total audience of 1
Theatrical	In seven countries.	In 18 countries or areas (e.g. Latin America)
Television	In 22 countries.	In 15 countries
Prints sold	553	111
Versions	Ten language versions.	Eleven language versions

This distribution pattern, involving customers as varied as a local school board, a national television network or an international cinema distributor, will continue to be exploited to distribute these films in the years to come. No matter how universal or how specialized, each of the approximately one thousand NFB films in active distribution requires and receives a specially designed promotion and distribution campaign, carried on of necessity over many years.

The Board's foreign distribution, serving about 100 countries, is carried out chiefly through its offices in London and Paris (serving Europe) ; in New York, Chicago and San Francisco (serving the United States of America, where these offices have the added responsibility of developing and maintaining a special travel film distribution system on behalf of the Canadian Government Travel Bureau, reaching an estimated audience of 230 millions) ;

in Buenos Aires (serving South America) ; and in New Delhi (serving Asia).

Distribution methods vary from territory to territory but perhaps an idea of what our offices abroad accomplish and how they go about it may be obtained from the following report. (Note: The statistics in it relate to the previous fiscal year.)

If They Don't Know About Us It Isn't The Fault Of Our NFB

— Boyce Richardson in *The Montreal Star*,
March 12, 1965

More alarmed than the Canadians when the television service screened ninety-one National Board films in one year. That is nearly two a week, and television viewers are easily irritated.

One film every two weeks is about enough Canadiana," says Mr. Adams, who runs the NFB operation in Europe from his office in the Canadian Government building in London Square. "More than that and you get

...ing sales down, of course, is not the usual thing. Mr. Adams get about sixty films every year. Thirty-five of them are suitable for really wide distribution, and he scurries around Europe trying to persuade people to show them in cinemas, on television, and to specialized audiences ; or to put them into film libraries and schools. It is all done with what seems to me like astounding success : on any day of the year in Europe, 1,000 screenings are given of NFB films . . .

It is a tremendously impressive operation which is, in the current jargon, doing wonders for the national

image. . . . In cinema as, 16mm distribution and television) the NFB name stands high . . .

For the first, the NFB almost certainly has a higher reputation among cinema experts than any other government film unit in the world ; and for the second there is a constant demand from schools and other educational bodies.

The NFB produces about 15 films a year suitable for international cinema distribution, and about five of them are usually sold in each of the European countries (to a total last year of 81). Some fifteen to seventeen countries in this area show NFB films in cinemas each year.

TV is even more complicated. The terms on which TV networks will buy films vary enormously from two dollars a minute, to 75 times that price for the same film in Germany. The outlet in most countries is through the state-owned networks. Distribution must be held back for two years, or sometimes five years, after a film has been distributed in cinemas, and in West Germany no film that has been in the cinemas can be seen on TV for seven years.

"None of the TV services have enough talent now," says Mr. Adams, "so they usually visit us once a year

on the look-out for outstanding programs." . . . A really good series like *Lewis Mumford on The City*, was sold to eight countries (every country except one that was offered it), and brought in \$40,000.

The distribution through 16mm copies of NFB films is remarkable. Each year the London office distributes about four hundred copies of its sixty or so new films free, and sells another seven hundred copies.

Canadian Embassies, trade commissioners, military missions, have libraries of about 9,000 copies of NFB films, and there are twice as many in other national libraries to which the London office sells the rights. Germany, for instance, has a remarkable organization for educational films. They are bought by a central School Films Institute, which then distributes them around the regional libraries of the country. *Physical Regions of Canada*, for example, was distributed in six hundred and eighty-five copies, *Western Wheat* in six hundred and ninety-six prints (more in Germany than in the rest of the world, including Canada, together). Last year the Germans added another six Canadian titles, including *Lonely Boy* (which will be used for youth education), and the film about jet engines. The coverage that Canada is getting in German schools is obviously very much worth the money in national terms.

Distribution in Asia, for instance, is much different. "When a program of our films is shown by a portable projection unit in one of the larger Indian villages, an audience of anywhere from 3,000 to 7,000 will turn out. The films are shown outside, of course, on the village *maidan*, or communal field. As far as the eye can see, faces reflect the light from the screen . . . people literally climb from trees to see the show," reports a member of the distribution staff stationed in India.

The Malaysian Film Federation, which distributed about 250 of our films, has a remarkable way of reaching the outlying areas : 90 mobile projection vans roam the roads from village to village ; nine river boats, fitted out as floating projection units ply the rivers to serve villages not on the roads ; and a cinema train traverses the country twice a year to reach still other audiences. Though other countries have supplied the Federation with many more films than we have, NFB films consistently lead all others in their use.

Theatrical

The Board signs contracts for distribution of its theatrical films with individual distributors in single countries, or with international distributors who give films what is known in the trade as "world-wide" distribution.

For instance, separate contracts for *Nobody Waved Good-bye* were negotiated for the United States, France, Belgium, Czechoslovakia, Poland, Denmark, Sweden, The Netherlands, Finland, Norway and Israel; and for *Le chat dans le sac* in France, Belgium, the United States and Luxembourg. *Drylanders* has been released to the cinemas of Russia, Hungary and Bulgaria (it had already been released in the United Kingdom, the United States, parts of Latin America, and Eire).

"World-wide" distribution contracts were signed for *60 Cycles*, *King of Blades*, *Chuckwagon*, *Down through the Years*, and *5000 Miles*. As this was being written, *Down through the Years* was playing simultaneously in 35 theaters in and around New York City, and *5000 Miles* was playing in 31 in the same area.

Total theatrical bookings abroad for NFB films (features and shorts) was 18,829 this year (a "booking" is anything from a one-night stand in suburban theater to a run of several weeks in a downtown theater). Altogether, thousands of prints of 626 NFB films, old and new, are in the hands of commercial distributors serving six continents.

Television

Television stations abroad are served by the Board's offices, either by contracts signed with national television networks (most common where the network is state-operated) or by "spot-bookings" to single stations (most common where television is privately controlled).

Some examples:

The BBC showed *Bethune* and *Stravinsky* among the 577 NFB telecasts last year.

West German TV also showed *Stravinsky* among their 517 telecasts of NFB films last year.

Polish viewers saw *23 Skidoo*, *City of Gold*, *Neighbors* and *Drôle de Micmac* among many other Canadian films.

Among NFB films seen by French viewers were *Pour la suite du monde*, *Villeneuve, peintre-barbier*, and the six-film series, *La cité idéale d'après Lewis Mumford*.

Altogether, there were 14,539 TV screenings of NFB films in foreign countries last year, including 10,912 in the United States alone. But such countries as Kuwait (74), Jamaica (23), Peru (24) and Japan (62) are growing customers for the Board's films.

Community Distribution (16mm non-theatrical)

Community (including classroom) use of NFB films in other countries is continuing to rise rapidly. This type of distribution is accomplished in three chief ways:

1 Through libraries maintained in Canadian diplomatic and trade posts abroad, in close collaboration with the Board. For example, in the period reviewed in this Report:

the library of the Canadian Embassy in Paris lent films for 23,334 screenings (or almost 100 every working day), reaching an audience of 2,349,720;

the library of the Canadian Consulate in Boston lent films for 7,072 screenings attended by an audience of 397,804.

2 Through long-term loans, rentals and sale of prints to governmental and other organizations (e.g. the Malayan Film Federation, the West German Film Institute).

3 Through the sale of contract rights for specific countries to commercial distributors of 16mm films in educational and cultural fields. This method applies particularly to the United States, where last year Encyclopaedia Britannica Films sold 906 prints of 24 NFB films, and McGraw-Hill Book Company sold 1,315 prints of 126 NFB films. Total sales of 16mm prints abroad in 1965-66 were 7,598.

Altogether, through screenings arranged by Canadian diplomatic and trade posts, and through screenings of films loaned or rented to other film distributing organizations, a total reported audience of 61,189,900 people saw NFB films at more than 502,600 screenings in other countries. Borrowers and renters of NFB films are asked to report on attendance at screenings: some report; some may over-report; many do not report; but the total audience figure is reasonably accurate, an underestimate if anything. But, since buyers of prints are not required to report on their sales, the total community attendance figures obviously are a gross underestimate; the figures are probably many times as large again, if the audience for prints sold were to be known.

Edward Booher, President of McGraw-Hill Book Company visits the National Film Board. From left to right: Gerald Graham, Director of Technical Operations, Mr. Booher; Grant McLean, Assistant Government Film Commissioner; and W. S. Jobbins, Assistant Chief, International Distribution.



500 Prints Sold To Indian Government

NFB Documentaries Being Used In India

Canadian films are finding their way into thousands of villages all over India and Nepal according to film distributor Goverdhandas Aggarwal of Bombay. Mr. Aggarwal, director of National Education and Information Films with offices in Bombay, Delhi and Calcutta, was in Montreal recently to visit the headquarters of the National Film Board and to discuss arrangements for more films from Canada. "The most important areas in which these films are being used are in population control and family planning, health and nutrition and civil defence," he said. The most popular Canadian film used in India today is the NFB production *People of the Plains* which is one of the series of "The Earth and Mankind" exploring the world population explosion. "There are 500 prints of the film in India, in 13 languages," declared Mr. Aggarwal. The film is being exposed to the general public on a district level which means that the villages are seeing it. NFB films are also being used in other subject areas, such as agriculture, wildlife, teacher training and, more recently, in schools and colleges.

-- *Montreal Star*, December 29, 1965

Goverdhandas Aggarwal, Director of National Education and Information Films, India, and Normand Robidoux, Chief of NFB International Distribution, on the occasion of Mr. Aggarwal's visit to the Board in December 1965.



Free Library Film Festival Delights 350

A delighted audience of more than 350 film buffs applauded last night the efforts of individual movie makers and of the Mamaroneck Free Library in arranging its first film festival.

Nine short films, all produced by the National Film Board of Canada, were screened in the Rye Neck High School auditorium.

According to brief questionnaires completed by many members of the audience at the request of the library's film committee, their favorite was a brilliant record of Eskimo designers and stone-cutters at work on graphic art for their cooperative in Cape Dorset in Baffin Island.

Other favorites were *City of Gold*, the first motion picture made from still shots, many of them on old glass plates of 1898 vintage, and Stephen Leacock's cartoon narrative of a young man's first encounter with banking.

-- *The Daily Times*, Mamaroneck, N.Y., Jan. 21, 1966

National Film Board exhibit at the 1965 Film Forum, Brno, Czechoslovakia. Left to right: L. A. Green and H. B. Chandler of the Board's London office.



Theatrical

Two feature-length films were shown in Canadian theaters this year. *Nobody Waved Good-bye*, re-released after enthusiastic foreign reception, particularly in the United States, was booked into 118 theaters. *La vie heureuse de Léopold Z* was booked into 46 Quebec theaters in less than five months after its release. It was seen by an estimated 90,000 people, running for eight weeks in one Montreal theater. At the end of the fiscal year, there were 24 additional advance bookings. The film has been dubbed into English for early release.

The following short subjects were released through Columbia Pictures of Canada, several of them for world-wide distribution, as reported earlier:

English

Above the Horizon
Autobiographical by A. M. Klein
Chuckwagon
5000 Miles
High Steel
Instant French
Judoka
King of Blades
People Might Laugh at Us
Percé on the Rocks
The Railrodder
60 Cycles
Summer Pageantry
The Voyageurs
The Way of Science
You Are Welcome, Sirs, to Cyprus

French

Appuis et suspensions
Le bedeau
Corps agiles
Rendez-vous à Calgary
Escale des oies sauvages
5000 milles
La forme des choses
L'homme vite
Percé on the Rocks
60 cycles
Sons et couleurs
Un jeu si simple
Les voyageurs

The noteworthy upward trend in theatrical bookings of NFB films in Canada is evidenced by the following booking totals for the past four years:

1962-63 (6,056) 1963-64 (6,714) 1964-65 (10,913) 1965-66 (10,359)

This impressive distribution has been achieved with the cooperation of Columbia Pictures of Canada, which has distributed NFB films to Canadian theaters ever since the inauguration of the Board's theatrical program more than twenty-five years ago, and with the cooperation and support of the motion picture distribution and exhibition industry in Canada.

Attending a special screening of NFB films at the 54th Inter-Parliamentary Conference, Ottawa, September 1965, left to right: Geoffrey M. Shurlock, Vice-President, Motion Picture Association of America, Hollywood; M. Muhammadu Kumo, M.P., Niamey, Nigeria; T. V. Adams, head of NFB office, Ottawa.



Television

The Board's films are shown on Canadian television in four ways.

1 On the English and French national networks, of the CBC, in prime evening viewing time scheduled in advance with the CBC. Fifteen such programs were one-hour "specials" (or longer in a couple of cases) and created considerable audience impact.

The following films were shown on the CBC English network during the fiscal year:

Golden Gloves	Bonjour Toronto
"Mademoiselle" Barbara	Quo Vadis, Mrs.
You Don't Back Down	The Child of the Forest
You're No Good	Buster Brown (Unit 6000)
Springboard to the Sun	Bethune (127 mm)
Postmark U.N.E.F.	Unit 6000 (127 mm)
Every Second Car (a repeat)	Stravinsky

On the CBC French network the following films:

Huit témoins	Regards sur la
La bourse et la vie	1ère partie: M.
Le festin des morts	
Sylvie	Regards sur la
Caroline	2e partie: M.
Lord Selkirk	
Bethune, héros de notre temps	Une voiture sur
La route de l'ouest	
Miss Barbara	Notes sur une minorité
Salut Toronto!	
Les Montréalistes	
Sire le Roy n'a plus rien dit	
Stravinsky	

2 By "spot bookings" of NFB films from district offices to private television stations, individually.

3 By the sale of blocks of film, 1000 to 10,000 minutes of viewing time, to individual stations at special rates.

4 By providing films for use in school broadcasts, organized by provincial departments of education, a use which is growing rapidly with the extension of provincial school television programming. The CBC networks also use NFB films in their school broadcasts.

Through these means, there were 6,923 telecasts of NFB films in Canada last year, an increase of 11% over the previous year.

– *The Calgary Herald* (Alberta),
December 29, 1965

Unwed Mother Film "Proper" For Youth

If their children had gone to a theater to see a film about unwed mothers many parents would have been horrified, but no one complained when members of area home and school organizations went with their offspring to see such a film at the Kitchener library Monday night.

The film, *Phoebe*, about a 16-year-old unwed mother has been shown to many teen-age audiences by National Film Board representatives and it was judged proper viewing for youth by parents participating in a round-table discussion following the screening.

Phoebe was the third film on The Family to be shown in the area during Focus Midwestern Week sponsored by the Board to create interest in NFB productions available in local film libraries.

A film on family communications was shown to an audience of about 200 at the First Mennonite Church Sunday while another on family life was screened by about 50 at Trinity United Church . . .

The value of invitations to the home was stressed by panelist Mrs. Gerald Ward, president of Prueter Home and School Association. "The question you have to decide is whether you would rather have a few footmarks in the house, or have children round the corner somewhere."

One audience member also expressed concern about dances for Grades 7 and 8 children. "What's left for them at 16 and 17?" she asked.

Another speaker from the audience suggested girls were ready for marriage at the age of 16. "We expect 13-year-olds to choose their career and we let children have automobiles at 16."

But another wondered if girls were indeed mature enough at 16, and another said they were not ready and there had to be restraints . . .

Kitchener-Waterloo Record (Ontario), February 23, 1966

Audience Joins Panel in Comments On Film

The National Film Board's *David and Hazel* shown at the Preston High School last night, provided the background for a number of comments, arguments and points of view, both from the selected panel and the audience . . .

After several comments from the panel regarding the situation the discussion was thrown open to the audience, resulting in a lively exchange of views . . .

About 150 parents and teen-agers attended the program. On the panel were Mrs. H. H. McEwin, president of the Galt Home and School Council, Rev. E. C. Ladds, parish priest of St. John's Anglican Church, Charles H. Norris, guidance teacher at Preston High School, and Mrs. Bonner. Moderator was Peter Grant of the National Film Board.

— *Galt Reporter* (Ontario), February 25, 1966

TOWN PLANNING FEATURED IN "FOCUS QUINTE"

The first of a three-part noon-hour series on town planning, sponsored by the Community Planning Association and the Belleville and Suburban Planning Board was well attended at the library yesterday noon.

These programs are being sponsored in cooperation with the National Film Board and are part of "Focus Quinte". The final film of the series will be shown tomorrow afternoon and is entitled *The City and Its Future*, a summation of the ideals of Lewis Mumford, famed sociologist and historian . . .

— *Ontario Intelligencer*, Belleville (Ontario), January 25, 1966

Golden Opportunity

The presentation of "Focus Bluewater" in the town hall here on Tuesday evening should serve as a worthwhile reminder that an extremely valuable service of government is not being used to any great degree in this community.

The National Film Board has cost the taxpayer of this country a rather sizeable treasure. Though in its early days the NFB fell under some stiff criticism, it has long been recognized as one of the finest services of its kind in the world. The organization has made a multitude of films on a vast range of subjects.

Through the establishment of local film councils the whole collection of pictures is made available to the general public at fees which are next to nothing

— *Wingham Advance Times*, (Ontario), February 10, 1966

H-S Council Reactions Vary To School Film

Members of the Kingston Home and School Council were shown a film on modern teaching methods Monday night. Their reactions varied.

"It's out of this world," said one mother.

"I don't understand all these new methods but I think they are wonderful," said the mother of a Grade 1 student. "It really gives a child a chance to express himself."

One man complained. "They are trying to make our children walking computers at the age of three."

The parents of Kingston and district school children were exposed for an hour and a half to the film, *Child of the Future* —how he may grow.

The film, produced by the National Film Board of Canada, outlined some of the latest methods in child education being used in Canada and the United States . . .

In discussion following the film, most parents agreed progressive methods in the field of education were necessary even to the point where they, the members of the adult generation, would no longer be able to help their children with their homework. They agreed with the point raised in the film that children must learn in a matter of months facts that taken years to learn.

— *Kingston Whig-Standard* (Ontario), January 18, 1966

ARDA

Under the sponsorship of the Department of Forestry, the Board has produced some twenty films over the past two fiscal years for the Eastern Quebec Development Program. The object of these films is to help people understand and cope with problems found in their particular region. The films had to form part of a well-defined program, and special methods were required for their distribution. At the request of the Bureau d'aménagement de l'est du Québec (Eastern Quebec Development Board), the NFB agreed to organize and service a distribution network to enable the films to be widely used; from eight to ten copies of each film are available.

Classroom Distribution

Distribution of films and filmstrips to educational institutions is part of the Board's community audience service.

For many years now, representatives of the Board have collaborated closely with teachers in the use of audio-visual aids in schools. Teachers hold that it is not sufficient merely to show films to the pupils; the films should form an integral part of the curriculum if they are to deliver their full potential.

In Ontario, the Board cooperated with the Etobicoke Board of Education and commercial film distributors in a project to assess the value of audio-visual techniques in education. Four 16mm projectors and 500 films were loaned to the Board of four schools, and in addition, the four schools were provided with a 16mm projector. The projector, of course, was used mainly in class, but the pupils also had access to it outside school hours and they made considerable use of this opportunity. Results of the project were to be tabulated and

analysed following the completion of the school term.

In Quebec this year, the NFB worked closely with the regional school boards of Rimouski, Joliette, Trois-Rivières, and Valleyfield. Audio-visual experiments were conducted in a single school in each region in order to test and perfect techniques to be used more widely in the future.

With the advent of the short 8mm film loop, by which a teacher can demonstrate graphically a single concept in the course of a lesson—the principle of the lever, the rotation of the earth, the Pythagorean principle, the concept of infinity, the loading of a boat, to pick some examples—the Board's work in this area has increased enormously. The development of "overhead projectuals" equipment (described earlier under new developments in production) has also stimulated the Board's audio-visual activity in the field of classroom distribution.

Here are some reports of current trends and thinking:

Educational Films Sought By Schools

An overwhelming response to a Waterloo library proposal to provide an educational film service to primary schools in the district was reported to the library board Wednesday night.

James Brown, chief librarian, said he expected about 15 school board members and school principals from Waterloo and Waterloo township at a recent meeting to discuss the proposal. But 45 principals and trustees showed up, including some from Elmira, North Dumfries, Wilmot Township, Hespeler and St. Agatha.

"From their enthusiasm, this will probably be much bigger than I anticipated. I wouldn't be surprised to see a collection of 400 to 500 films in the next few years."

—*Kitchener-Waterloo Record* (Ontario), December 17 1965

In Field Of Education, "Jack of All Trades" Convinced Audio-Visual Aid Imperative

STE. ANNE DE BELLEVUE — Iris Robbins is an educator in the field of communications. Or you might more properly call her a communications expert in the field of education.

Mrs. Robbins is information officer and film librarian in the extension department of Macdonald College . . .

Eight years on the staff of Macdonald College have convinced Mrs. Robbins that education and audio-visual aids are inseparable. She is responsible for the evening extension courses as well as the film library.

The film library at Macdonald College, which serves people all over Quebec, is a joint project of McGill University and the National Film Board . . . The library has a stock of 650 films which can be borrowed by any responsible individual or group for a nominal service charge and transportation costs wherever they are involved. Since the library is a member of the Canadian Film Institute, borrowers have access to a further film stock of more than 7,000 titles. In some cases, where Macdonald College has the only print of a particular film in Canada the films are shipped right across the country . . .

Mrs. Robbins says the library's circulation is rising sharply every year, much of it due to the increased use of films in the classroom and in teacher training. Some teachers are even operating film clubs at noon hours or after school, one of the most successful being in a Lakeshore elementary school . . .

— Jerry Lee in *The Montreal Star*, October 27, 1965

Loops Are Here

... which may parallel the in-
... placed by paperbacks in the book field
... National Film Board. The excitement
... which are some-
... "black concept films" . . .

... loops the most readily handled film material yet
... for demonstrating ideas
... "It was the extraordi-
... loops can be used, their ability to illustrate
... the number of ways teachers
... and their unusual portability
... into the 8mm single-
... a producer at the Film

... (6 films) has been integrated into the physics
... French schools. To be released in
... English soon, the physics series will be tested by Harvard's
... to adapting it for use in
...

... (Toronto), January-February 1966

Among Fish and Among Flowers

... which are well-received
... to the ordinary reader of science. In
... language and concepts, they are applic-
... grade 4 to 6.

... *Fish* deals with the birth of fish,
... structure, and their habits in adapt-
... to their environment . . .

... *Flowers* studies particularly the
... reproduction of flowers, and uses the
... self-fertilization of the tiger-lily as an
... example . . . The film also uses the in-
... technique of asking questions
... which are left to the viewer to answer. It
... uses the opportunity for class decision
... the film

The photography and sound of both
... films are excellent. The color is outstand-
... ing. They are highly recommended.

G. Fizzard Mun in the
N.T.A. Journ. (John's Nfld.),
February 1966

Travel Film Distribution

Although it is statistically grouped with community distribution, the Board's travel film distribution, both abroad and in Canada, deserves separate mention. It is designed, of course, to promote tourist travel in Canada, by visitors from other countries as well as by Canadians.

It is a collaborative effort of the Board, the Canadian Government Travel Bureau, provincial tourist promotion agencies, private companies and associations interested in promoting tourist travel in Canada.

The Canadian Government Travel Bureau underwrites the production of some travel films and pays a major portion of the cost of most of the prints of films, no matter what their source.

The provinces produce the bulk of the new films released each year, and provide large numbers of prints.

Private companies and tourist promotion groups supply some films and prints.

The Board also produces films suitable for travel promotion. Both in Canada and in foreign countries it operates the distribution systems by which the films are seen.

In the United States of America

Distribution of films promoting travel in Canada continues to increase. Although general films about Canada, shown in commercial theaters and by our general television distribution, unquestionably promote tourism, travel film distribution is a separate and distinct operation. Through special television arrangements and the 16mm services aimed specifically at travel audiences, an estimated

audience of 230,000,000 in the United States saw Canadian tourist films last year. There were 3,863 special travel telecasts, an increase of 27%. A good proportion of these telecasts were in color. There were also 187,973 travel film showings to service clubs and numerous other groups, an increase of 8% over the previous year.

In Canada

The Board, in cooperation with the provinces, recently supplemented its normal community audience travel film screenings with a special project, "Canada's Vacation Playground". Under this project, 18,318 screenings were seen by audiences totalling more than 1,000,000 during the calendar year 1965. As a result of the special project's success, it will be stepped up this year.

Altogether, including normal community showings, and via "Canada's Vacation Playground", 2,500,000 Canadians saw Canadian travel films at 41,166 screenings. There are 3,000 prints of 146 travel films in active distribution.

In Europe and elsewhere

Distribution of travel films has been organized on a special basis (i.e. other than ordinary community showing of travel films) in the United Kingdom, France, Germany, Japan, Australia and New Zealand. In the last three countries this is through TV distribution only.

To increase travel film distribution in Europe — with a special concern for Canada's Centennial Year, but also to develop larger, permanent distribution systems — NFB has appointed travel film officers in London and Paris.

Distribution Summary

Theater Bookings

	English	French	Total
Canada	8,831	1,528	10,359
Abroad			
United States			3,956
Europe (including United Kingdom)			6,801
Africa			355
Central and South America			3,886
Asia and Australia			3,831
Total abroad			18,829

Telecasts

	English	French	Total
Canada			
Series	1,739	475	2,214
Non-series	4,466	243	4,709
Totals	6,205	718	6,923
Abroad			
United States			10,912
Europe (including United Kingdom)			2,483
Other			1,144
Total			14,539

Print Distribution (NFB productions)

	Canada		Abroad	
	Sales	Loans	Sales	Loans
16mm prints	5,233	6,635	7,598	4,638
Filmstrips	48,303	3,487	7,059	173
Slide Sets	4,319	725	—	—
8mm Film Loops	304	928	—	—

16mm Screenings and Attendance

Canada	Screenings	Attendance
British Columbia	83,575	4,999,800
Prairie Provinces and N.W.T.	110,072	6,473,200
Ontario	198,665	9,974,439
Quebec	67,397	4,950,412
Atlantic Provinces	70,951	3,953,752
Totals	530,660	30,351,815
Abroad		
United States	232,257	12,572,654
Europe (including United Kingdom)	105,451	11,584,204
Asia	52,541	19,618,615
Africa	19,642	3,095,804
Central and South America	65,197	11,908,264
Australia and New Zealand	27,534	2,410,401
Totals	502,622	61,189,942

Administration and General Services

Personnel

The Board's Personnel division performs the three-fold function of servicing, advising and controlling, with respect to the following activities: recruiting of staff, organization, planning, salary administration, staff training and development, counselling, relations with employee organizations, staff benefits, pay and records, and various special projects.

In general, the Board recruits staff throughout Canada, since the work of the Board serves the whole country and should, to some extent, reflect the outlook and the ways characteristic of its different regions. Each year, a number of young people with university training are taken on staff, and this year approximately 28 graduates from various universities were hired. Also, summer employment was provided for some 24 university students.

The full complement of regular employees decreased from 601 at March 31, 1965 to 594 at March 31, 1966. Employees on a contract or straight term basis increased from 175 to 272. The rate of turnover remained fairly constant at 15.09%.

The Board received 22 applications for training under Canada's technical aid and cultural exchange programs. Applications originated from the following countries: Cambodia, Ceylon, Congo (Leopoldville), England, Ethiopia, France, Guyana, Holland, India, Malaysia, Thailand, Israel, New Zealand, Portugal, South Africa, Sweden, Taiwan, Belgium, Tasmania, Trinidad and Tobago, Tunisia.

Of these applications, 11 trainees were offered on-the-job training by the Board.

General Services

These include stores, receiving and shipping, communications, mail, transportation, vehicle pool, libraries, film storage, records management, and security. Also included is the annual inventory verification of the Board's stores and equipment, which is carried out on a progressive basis throughout the year.

Accounting

The Board's accounting procedures and records, from which the statements are prepared, follow the basic system used by private industry.

Liaison

The Liaison division, located in Ottawa, services and advises Government departments on the production and distribution of films, filmstrips and still photos. Orders placed on behalf of the departments amounted to \$3,403,200 of which \$2,494,544 was for the production of films.

Purchasing

The procurement of photographic and cinematographic equipment and supplies is carried out for the Board and also on behalf of Government departments. The Board's operation, being international in scope, involves the purchasing staff in the business of customs clearances of equipment, supplies, and documentary and educational films from other countries. Related technical assistance, which is primarily obtained from the Board's Technical and Research divisions, is also made available to other Government departments.

Financial Review

Income and Expense

The results of the past two years are compared in the following table:

	1965-66	1964-65
Parliamentary Appropriations	\$ 6,485,200	\$ 6,046,000
Sales to Government departments and agencies	3,403,200	2,498,767
Sales to others	801,556	621,107
Rentals and Royalties	818,217	723,979
Operating surplus of Canadian Government Photo Centre	15,361	(12,102)
Miscellaneous	41,130	50,319
	<u>11,564,664</u>	<u>9,928,070</u>
Expenditures (excluding provision of \$357,776 for depreciation)	<u>11,537,105</u>	<u>9,895,387</u>
Refundable to Receiver General	\$ 27,559	\$ 32,683

Sales of films and other visual materials (1965-66)

	Government Departments and Agencies	Others	Total
Production of films	\$ 2,494,544	\$ 50,530	\$ 2,545,074
filmstrips	86,990	—	86,990
photo services	136,322	325	136,647
Prints			
films	546,379	484,474	1,030,853
filmstrips	11,242	144,339	155,581
stills	18,267	25,728	43,995
slides	1,129	10,431	11,560
Film equipment and supplies	24,470	6,074	30,544
Miscellaneous services	83,857	79,655	163,512
	<u>\$ 3,403,200</u>	<u>\$ 801,556</u>	<u>\$ 4,204,756</u>

Rentals and Royalties (1965-66)

	Non-theatrical	Theatrical	Television	Total
Canada	—	\$ 30,816	\$ 483,285	\$ 514,101
U.S.A.	\$ 109,180	8,330	28,213	145,723
Other	29,423	48,541	80,429	158,393
	<u>\$ 138,603</u>	<u>\$ 87,687</u>	<u>\$ 591,927</u>	<u>\$ 818,217</u>

Balance Sheet as at March 31, 1966

with comparative figures as at March 31, 1965

	1966	1965
	\$ 17,683	\$ 5,720
Ints receivable		
Less: Allowance for doubtful accounts	\$ 760,459	759,316
Trade receivables	233,079	180,912
	993,538	
Security Deposits (contra)	23,670	6,589
Inventory		
Prepaid expenses	62,648	129,958
Insurance receivable	27,559	32,683
	35,089	97,275
Advances	55,069	29,256
Materials and supplies	450,464	386,026
Work in progress	280,488	121,919
Inventory sale	221,033	111,851
	951,985	
Prepaid expenses	15,027	7,042
Inventory, at cost		
(EXHIBIT B)	4,911,315	4,579,154
Less: Accumulated depreciation	3,470,744	3,152,735
	1,506,571	1,426,419
	\$ 3,598,632	\$ 3,132,325

National Film Board

established by the National Film Act

Liabilities

	1966	1965
Accounts Payable	\$ 472,550	\$ 513,620
Advances by customers	317,342	170,777
Contractors' Security Deposits (contra)	23,670	6,589
Proprietary Equity of the Government of Canada, per Statement of Proprietary Equity	2,785,070	2,441,339
	\$ 3,598,632	\$ 3,132,325

Certified correct:
D. S. Cunningham
 Director of Administration

Approved:
Grant McLean
 Acting Government Film Commissioner

I have examined the above Balance Sheet and the related Statement of Income and Expense and have reported thereon under date of July 26, 1966 to the Chairman and Members of the National Film Board.

A. M. Henderson
 Auditor General of Canada

National Film Board

Statement of Income and Expense

for the year ended March 31, 1966

with comparative figures for the year ended March 31, 1965

Expense		1966	1965
Production of films and other visual materials			
General program	\$ 2,004,526		\$ 1,374,703
Films for television	747,766		1,076,366
Films for theatrical distribution	675,740		586,721
Photo services	172,876		182,876
Filmstrip production	138,578		117,906
International newsreels	126,818		141,757
		\$ 3,866,304	3,480,329
Distribution of films			
Canadian	1,365,803		1,248,567
International	840,384		816,584
Administration	300,659		299,735
Information and promotion	337,759		289,250
		2,844,605	2,654,136
Administration and general services			
General services	556,556		536,511
Administration	373,995		330,116
Executive	126,398		150,511
		1,056,949	1,017,314
Direct cost of production of films and other visual materials			
Departments and agencies of the Government of Canada	3,287,374		2,404,872
Others	481,873		338,736
		3,769,247	2,743,608
Estimated cost of major services provided without charge by Government departments		1,165,800	1,090,800
Depreciation on equipment		357,776	344,031
Total expense for the year		13,060,681	11,330,218
Income			
Sales of films and other visual materials			
Departments and agencies of the Government of Canada	3,403,200		2,498,767
Others	801,556		621,107
	4,204,756		3,119,874
Rentals and royalties	818,217		723,979
Miscellaneous	41,130		50,319
Excess of income over expense, Canadian Government Photo Centre (Exhibit A)	15,361		(12,100)
		5,079,464	3,882,070
		7,981,217	7,448,148
Net expense for the year	Net expense for the year provided by Appropriation Act No. 4, 1966		
	National Film Board, Vote 1	6,272,500	5,079,464
	Department of Finance, Vote 15	212,700	271,000
		6,485,200	5,350,464
	Less : Unexpended balance refundable to Receiver General	27,559	6,457,641
		6,457,641	6,457,641
	Estimated cost of major services provided without charge by Government departments		
	Accommodation	768,300	721,400
	Contributions to Public Service Superannuation Account	287,300	271,000
	Accounting and cheque issue services	64,700	54,600
	Employee surgical-medical insurance premiums	24,500	25,500
	Carrying of franked mail	16,700	8,000
	Employees compensation payments	4,300	4,500
		1,165,800	1,090,000
	Depreciation	357,776	344,031
		7,981,217	7,448,148

National Film Board

Statement of Proprietary Equity

for the year ended March 31, 1966

with comparative figures for the year ended March 31, 1965

National Film Board
Operating Account

	1966	1965
Working Capital	\$ 1,278,499	\$ 1,014,920
Capital provided for the purchase of equipment for the Canadian Government Photo Centre under the authority of Vote L30, Appropriation Act No. 5, 1963		
Balance as at April 1	\$ 93,880	29,142
Add: Funds provided during year	58,584	67,652
	152,464	96,794
Less: Depreciation included in expense for the year	12,969	2,914
	139,495	93,880
Balance as at March 31	1,417,994	1,108,800
Balance as at April 1	1,332,539	1,369,368
Add: Purchases from parliamentary appropriation for acquisition of equipment, National Film Board Vote 5, Appropriation Act No. 4, 1966	406,135	307,633
	1,738,674	1,677,001
LESS: Depreciation adjustment from previous years	431	—
Net disposals during the year	13,391	431
Depreciation included in total expense for the year	357,776	344,031
	371,598	344,462
Balance as at March 31	1,367,076	1,332,539
Balance as at March 31	2,785,070	2,441,339

National Film Board

Canadian Government Photo Centre, Ottawa

Statement of operations
for the year ended
March 31, 1966

with comparative figures for the year ended March 31, 1965

Exhibit A

	1966	1965 (Dec. 1-Mar. 31) (Note 1)
Income		
Sales	\$ 348,214	\$ 83,525
Expense (Note 2)		
Salaries and wages	\$ 183,279	41,582
Raw material, supplies, freight and express	84,309	16,346
Printing and processing in other laboratories	34,000	14,476
Depreciation on equipment	12,968	2,914
Office stationery and supplies	5,771	—
Equipment repairs and maintenance	3,507	—
Travel	3,089	511
Communications	2,205	496
Services	1,286	937
Equipment rental	854	900
Advertising and publicity	1,298	85
Automobile expenses	347	—
Miscellaneous	971	616
Expense in preparation for beginning of operations	—	16,764
	333,884	95,627
Less: Work in progress in laboratory	1,031	—
	332,853	95,627
Excess of income over expense on operations carried to Statement of Income and Expense	15,361	(12,102)

Note 1: The Photo Centre began operations on December 1, 1964.

Note 2: The above figures do not include estimated cost of major services provided without charge by Government departments.

National Film Board

Equipment, at cost, as at March 31, 1966

with comparative figures as at March 31, 1965

Exhibit B

	1966	1965
Laboratory equipment	\$ 1,247,430	\$ 1,121,271
Sound equipment	988,752	930,276
Photographic equipment	766,357	706,814
Projection equipment	559,068	532,354
Editing equipment	333,132	301,314
Stage equipment	93,719	93,719
Machine and carpentry shop equipment	131,564	123,409
Research and testing apparatus	99,784	94,178
Power generating equipment	68,024	66,778
Office equipment	239,695	221,014
Motor vehicles and garage equipment	98,955	90,496
Canadian Government Photo Centre equipment	192,464	153,142
Miscellaneous	158,371	144,389
	<u>4,977,315</u>	<u>4,579,154</u>

Auditor General of Canada

Ottawa, July 26, 1966

The Chairman and Members
National Film Board
Ottawa

I have examined the accounts and financial statements of the National Film Board for the year ended March 31, 1966, and have obtained all the information and explanations I have required. My examination included a general review of the accounting procedures and of the system of internal control, together with such tests of accounting records and other supporting evidence as I considered necessary in the circumstances.

In my opinion, the accompanying Balance Sheet and Statement of Income and Expense present fairly the financial position of the Board as at March 31, 1966, and the results of its operations for the year ended on that date.

A. M. Henderson
Auditor General of Canada

In addition to the accounts maintained by the Comptroller of the Treasury with respect to cash transactions, the Board (in accordance with the requirements of Section 17 of the National Film Act 1950) maintains a system of accounts on an accrual basis from which the financial statements of the Board are prepared.

Section 18 of the Act provides for the establishment of the National Film Board Operating Account in the Consolidated Revenue Fund, and directs that there shall be shown as receipts in the Accounts (a) amounts transferred from appropriations made by Parliament for the operations of the Board in respect of expenditures incurred in such operations, but not including amounts spent for the acquisition of capital equipment, (b) amounts transferred from appropriations for expenditures by other departments for film activities, in respect of work undertaken for those departments, and (c) all other monies received in respect of the operations of the Board. Cheques issued by the Comptroller of the Treasury in liquidation of liabilities arising out of the expenditures incurred by the Board are charged to the Account. Following the close of each fiscal year, an amount equivalent to the excess of receipts over expenditures, reflected by the Board's accounts, is charged to the Operating Account by the Comptroller of the Treasury and is refunded to the Receiver General of Canada.

In order to show the true cost of operations, the Statement of Income and Expense includes an estimated cost of \$1,165,800 for major services which were provided by Government departments without charge to the Board, and also a charge for depreciation on equipment amounting to \$357,776. Expenditures by the Board, for administration, production and distribution of films and other visual materials in connection with its main program, and for the cost of production and procurement of films and other visual materials and equipment for departments and agencies of the Government of Canada, and for cost of sales to others, are also included in the total expense for the year of \$13,060,681. This compared with \$11,330,218 for the previous year. The Board's income, which was derived from (a) work undertaken for Government departments and agencies, (b) sales to others, (c) rentals and royalties and other miscellaneous items, amounted to \$5,079,464 during the year ended March 31, 1966, of which \$689,116 was received from foreign sources. This compared with \$3,882,070 for the previous year, of which \$562,483 was received from foreign sources. Net expense in 1965-66 was \$7,981,217 as compared with \$7,448,148 in 1964-65, and was provided by: (a) Parliamentary appropriations amounting to \$6,485,200, of which the unspent balance refundable to the Receiver General of Canada was \$27,559; (b) Government departments for major services provided without charge, amounting to \$1,165,800; and (c) depreciation on equipment, amounting to \$357,776 included in total expense. The Balance Sheet as at March 31, 1966, certified by the Auditor General, together with the related Statement of Income and Expense for the year, a Statement of Proprietary Equity, a supporting schedule for the Balance Sheet equipment item, and a statement of operations of the Canadian Government Photo Center, appear in this report. It will be noted that the Board's equipment, which had an original cost of \$4,977,315, now appears at a depreciated value of \$1,506,571.

Above the Horizon

First Prize
Didactic Films category
International Exhibition of
the Scientific-Didactic Film
Padua, Italy

Age of the Buffalo

"Wrangler Trophy" – First Prize
Documentary Films category
Fifth Western Heritage Awards
Oklahoma City

Appuis et suspensions

Diploma of Honor
Les Journées internationales CIDALC
"Films on Sport and Their Influence"
Paris, France

Bethune

Diploma
19th International Film Festival
Edinburgh, Scotland

First Prize
4th International Documentary and
Short Film Festival
Leipzig, Germany

Canada: Landform Regions

Orbit Award
Australia and New Zealand Association
for the Advancement of Science
3rd International Scientific Film Exhibition

Canon

Second Prize
International Film Festival
New Delhi, India

First Prize – Best animation film
Congrès du spectacle
Montreal

Diploma of Merit

Experimental Films category
16th Annual Canadian Film Awards

Caroline

Diploma of Merit
General Information category
16th Annual Canadian Film Awards

Champlain

First prize – Best documentary film
Congrès du spectacle
Montreal

Christmas Cracker

Grand Prize for Animation Technique
Cinematographic Survey
Rome, Italy

Landers Associates Award of Merit
Review of 16mm non-theatrical films
Los Angeles

Cornet at Night

Blue Ribbon Award (First Prize)
Stories for Children category
American Film Festival
New York

The Enduring Wilderness

Blue Ribbon Award
Agriculture, Conservation and
Natural Resources category
American Film Festival
New York

Electronic Computer Occupations

(filmstrip)
Blue Ribbon Award
Vocational Arts category
American Film Festival
New York

The Feeling of Rejection

Plaque of Merit
The Philippines Film Festival on Mental Health
Manila

5000 Miles

First Prize "Canuck Award"
Canadian Travel Film Awards
Toronto

Forest Fire Clip – "Money Burned"

Diploma of Merit
Commercials category
16th Annual Canadian Film Awards

The Hutterites

Blue Ribbon Award
Doctrinal & Denominational Topics category
American Film Festival
New York

Landers Associates Award of Merit
Review of 16mm non-theatrical films
Los Angeles

I Know an Old Lady Who Swallowed a Fly

Certificate of Merit
Cartoons category
International Film Festival
Chicago

Diploma of Merit
International Festival of Films
for Children and Youth
Gottwaldov, Czechoslovakia

Kenojuak

Second Prize
Festival of Scientific Films
Buenos Aires, Argentina

Silver Boomerang (Second Prize)
International Film Festival
Melbourne, Australia

Gold Medal (First Prize)
15e Semaine internationale du film
de tourisme et de folklore
Brussels, Belgium

Legault's Place

Diploma of Merit
Documentary Films category
International Film Festival
Chicago

**Le monde va nous prendre
pour des sauvages**

Diploma
Art Films category
16th Annual Canadian Film Awards

Manouane River Lumberjacks

Landers Associates Award of Merit
Review of 16mm non-theatrical films
Los Angeles

Mémoire en fête

First Prize for Black-and-white Photography
16th Annual Canadian Film Awards

Mosaic

Certificate of Merit
Experimental Films category
International Film Festival
Vancouver

Morning on the Lièvre

Landers Associates Award of Merit
Review of 16mm non-theatrical films
Los Angeles

Notes sur une minorité

Gold Medal
International Festival of the Documentary Film
Bilbao, Spain

Percé on the Rocks

First Prize – Best Ciné-poem
Congrès du spectacle
Montreal

Perception of Orientation

Award of Merit
Training and Instruction category
16th Annual Canadian Film Awards

Phoebe

Bronze Plaque
First Prize of the German Catholic Film Service
11th West German Festival of Short Films
Oberhausen, Germany

First Prize for Short Subjects
Festival of Canadian Films
6th International Film Festival of Montreal

Québec 1603

Diploma of Merit
Films for Children category
16th Annual Canadian Film Awards

The Railrodder

Special Commendation
International Film Festival
Berlin, Germany

Shyness

Plaque of Merit
The Philippines Film Festival on Mental Health
Manila

Terra Nova

Landers Associates Award of Merit
Review of 16mm non-theatrical films
Los Angeles

Three Minutes to Live

First Prize
Safety Film Festival
National Committee on Films for Safety
Chicago

50 Cycles

Silver Medal
International Film Festival
Moscow, USSR

Special Mention
Short Films category
Festival of Canadian Films
6th International Film Festival of Montreal

First Prize
General Interest category
10th International Film Festival
Cork, Ireland

Honorable Mention
International Film Festival
Vancouver

Nominated for Best Short Film
British Film Awards
London

Stravinsky

Special Mention
Short Films category
Festival of Canadian Films
6th International Film Festival of Montreal

Nominated for Robert Flaherty Award
British Film Awards
London

23 Skidoo

Diploma of Merit
Second International Festival of Short Films
Cracow, Poland

First Prize
International Festival of Short Films
Salerno, Italy

Un jeu si simple

First Prize
Les Journées internationales CIDALC
"Films on Sport and Their Influence"
Paris, France

First Prize (ex-aequo with France
and Czechoslovakia)
Journées internationales du film de court métrage
Tours, France

La vie heureuse de Léopold Z

Diploma of Honor
18th International Film Festival
Locarno, Switzerland

First Prize
Feature Films category
Festival of Canadian Films
6th International Film Festival of Montreal

Walk Down Any Street

Plaque of Merit
The Philippines Film Festival on Mental Health
Manila

To the National Film Board of Canada

Plaque awarded by the City of Cardiff

Citation:

"Presented by the Rt. Hon. The Lord Mayor
of Cardiff to the National Film Board of Canada
for its leadership and development of
Commonwealth films.
September 1965."
Commonwealth Film Festival
Cardiff, Wales

The Lord Mayor of Cardiff, Mrs. Miriam Bryant
presents the City of Cardiff plaque to Guy
Roberge, Q.C., Government Film Commissioner.
With them is Grant McLean, Assistant Government
Film Commissioner.



To the Promotion Division

"Jubilee Maple Leaf Emblem"
Second Prize
Art Directors' Show of Canada
Toronto



To the Stills Photography Division

National Awards

**Calgary National Salon
of Photography – 1964**

Certificates of Honor

Model Elaine Bédard of Montreal
Dr. V. Stefansson
Beehive Storage Building – Potash Mining
Ookpik
Yardman, Montreal
Ukrainian Priest and Church, Manitoba
Snowstorm
– Photos by Chris Lund
Diane
Young Artist, Ottawa
Geese in Flight
Sunburst, Montreal
Wild Horse Round-up, Alberta
– Photos by Gar Lunney

Merit Award

Touché
– Photo by John de Visser

**Bytown International Photographic
Exhibition – Ottawa 1965**

Ottawa Citizen Award

for best human interest picture
The Critic
– Photo by Gar Lunney

Honorable Mention and Karsh Mention

Parlor Game
– Photo by Lutz Dille

Honorable Mention

Photo Finish
– Photo by John de Visser

**11th Ceylon International Exhibition
of Photography – 1965**

Souvenir Award

Flying Squirrel
– Photo by Ed Cesar

National Exhibitions

**Professional Photographers
of Canada Inc.**

Morning on Hay River
– Photo by Egon Bork
Fishermen, l'Île-aux-Coudres
– Photo by M. Brault
Toronto Harbor
– Photo by John de Visser
Manicouagan Dam
Edmonton Airport
– Photos by Chris Lund

International Exhibitions

**Bytown International Photographic
Exhibition – Ottawa 1965**

At the Mission
Cleopatra in the Fourth
– Photos by Lutz Dille
In the Forest
Wayside Cross
– Photos by Pierre Gaudard
Dam Builders
First Row Balcony
– Photos by Chris Lund
Migration
Publicity Campaign
– Photos by Gar Lunney
Wedding Party
Indian Summer
Beach Party
Hail Mary, Full of Grace
– Photos by Michael Semak
Eventide
Sister Louise
– Photos by John de Visser

**11th Ceylon International Exhibition
of Photography – 1965**

Long-tailed Weasel
– Photo by Ed Cesar
Sunburst
– Photo by Norman Hallendy
Rural Delivery
– Photo by Chris Lund
Lisa
– Photo by John Max

**International National Photographic Art
Exhibition**

*International National Photographic Art
Exhibition*

**International National Photographic Art
Exhibition**

Dr. V. Stefansson
– Photo by Chris Lund
Geese in Flight
– Photo by Gar Lunney

**1965 Yearbook of International
Photography – Germany**

Horses, Ranch – High River, Alberta
Photo by Chris Lund

1966 Photography Year Book – England

Long-tailed Weasel
– Photo by Ed Cesar

AI FB
- ASS



The Honourable Judy La Marsh, P.C., Q.C., M.P.
Secretary of State for Canada

Madam,

I have the honor to present to you in accordance with the provisions of Section 20 (1) of the National Film Act, 1950, the Twenty-Eighth Annual Report of the work of the National Film Board of Canada for the year ended March 31, 1967.

This report was approved by the members of the National Film Board at their meeting of June 16, 1967.

Your obedient servant,

Tom Peterson

Government Film Commissioner



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	The Year's Productions, 12
	Technical Operations, 24
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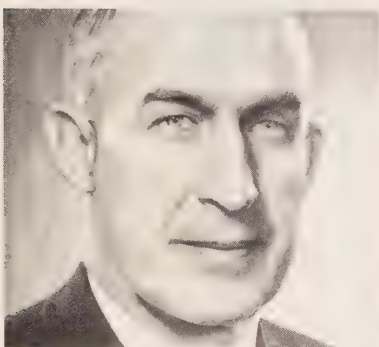


Nine members constitute the National Film Board. Four of them, including the Government Film Commissioner who is also Chairman of the Board, are from the public service and five are prominent citizens representing the five major geographical regions of the country.

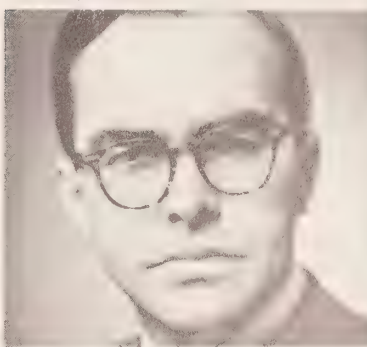
Hugo McPherson,
Government Film Commissioner
and Chairman of the Board
(appointed May 12, 1967)



W. R. Jack,
Vice-Chairman of the Board,
Hatzic, British Columbia



Gordon Robertson,
Clerk of the Privy Council,
Ottawa, Ontario



Marcel Cadieux, O.C.,
Under-Secretary of State for
External Affairs, Ottawa, Ontario



Mrs. Keith Rand,
Port Williams, Nova Scotia



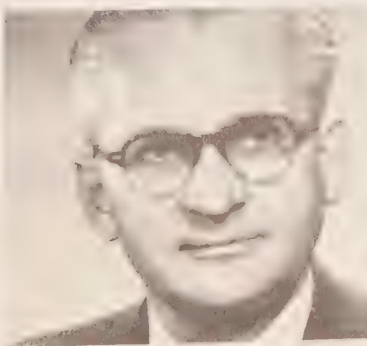
Mrs. Phyllis M. Grosskurth,
Toronto, Ontario



Roger Lemelin,
Québec, Québec



Peter John Lazarowich, O.C.,
Edmonton, Alberta



Joseph W. Willard,
Deputy Minister of Welfare
Department of Health and Welfare
Ottawa, Ontario





The Year in Review

This year Canada reached its 100th birthday and the National Film Board produced its 28th annual program of films. The two occasions are related. In a very real sense, the Board has been preparing for this Centennial Year for almost three decades, since almost every film produced shows some aspect of Canada's growth.

But the 28th program contained films specially celebrating the Centennial. One of these, for children, about a tiny carved canoe and its journey from the Lakehead to the sea, began the year's centennial film program. On January 1st, 1967, *Paddle to the Sea* was shown on television and a year of intensified film celebration began. In the same category falls a 12-minute color film *A l'occasion des premiers jeux d'hiver canadiens*. Using a lyrical camera style, it shows the events held in Québec City in February 1967 to mark the Centennial.

The plan was made well in advance. The 58 Canadian History films made over a nine-year period were selected for special programming directed to both schools and community organizations. Presentation sets of 17 of these history films were given to educational audio-visual libraries across the country. In all 63 English sets and 18 French sets were presented during December, 1966, so that prints could go into use in the first month of the Centennial Year.

Two series of films—*Canada's Story* and *Canada-diana*—totalling 50 hours of screen time have been prepared by the Board for use on the English and French Television Networks of CBC. These series are made up of films produced in recent years which are considered of special relevance in the Centennial Year. Some are concerned with personalities important in Canadian history—Lord Elgin, John A. Macdonald, Selkirk of Red River. Other films have more general importance as *The Sceptre and the Mace* (showing the Queen opening Parliament), *Fields of Sacrifice* (Canada's war graves), *The Days of Whisky Gap* (Peace-keeping in frontier days). During the summer of 1967, the CBC-TV French network will present a similar series with such titles as *Mémoire en fête* (about the Seminary of Québec), *Les Montréalistes* (the missionary founders of Montréal), *Marius Barbeau et le folklore canadien-français*, *Louis-Joseph Papineau* (rebel leader against the entrenched ruling clique of his day), *A propos d'une plage* (anniversary of the Normandy landing) and *Le Festin des morts* (the martyrdom of Jesuit missionaries in Canada).

Special promotion was and is being given to six NFB films directly related to the Centennial. One of the most prominent (completed in 1966) is *Helicopter Canada* which has already been hailed by public and press at home and abroad as a

warm and stirring evocation of the character of our country. *Helicopter Canada* was nominated for an Academy Award in Hollywood in January 1967.

Gala screenings of a Centennial program were arranged for 58 cities and towns, and for the Arctic and other isolated areas. Special arrangements of still photograph enlargements were made available to local film outlets such as schools and libraries. Special showings (including *Canada and Celebration*) were planned in many world capitals in cooperation with the Department of External Affairs. These will commence about July 1, 1967. Best films are being loaned in more than a dozen foreign countries. Special arrangements have also been made for foreign television use of the Centennial films.

In the area of special programming, technical advice and assistance was extended to a wide range of private projects, from the small to Expo67.

Along with these special projects, the normal work of the Board continued. Production and distribution of films served the needs of a wide range of the community halls, in the homes, in the schools, in the rooms, before the television sets. The Board's 28th annual production program was the largest ever—633 production completions.

year was the creation of a many-faceted plan to use film as a weapon in the war on poverty. It embraces films of different kinds, studies and surveys, and the development of regional film projects. This plan is supported by 17 government departments.

It was launched with the first production, *The Family That Cannot Change*, a one-hour special film for television. This is a moving real-life portrait of a poor family.

Another television special was initiated in a collaboration with the Canadian Broadcasting

of poverty conditions in cities. Other short films on poverty themes (remedial rather than analytic) were also begun.

In addition the Board is making two one-hour films on poverty for the CBC-TV French network. These too aim at awakening the interest of the public in the manifestations of poverty today.

A related plan is that conceived for the Department of Manpower and Immigration for whom a number of films, dealing with the effects of technological change, are in preparation.

Several feature productions in feature film were organized in partnership with the CBC. Some 75 Canadian stories, plays and manuscripts were considered before two stories were selected for filming. Both are designed for entertainment, but have an underlying social comment reflecting the contemporary Canadian scene. One, *The Game*, is the story of a disturbed but vital young man. The other story, *Waiting For Caroline*, relates a comparable tale of a young woman, but in a totally different style and milieu. They will be completed in 1967-68.

During the year the Board worked on two feature films for theatrical distribution. *Yul 871* is the experience of a young French business-

man who arrives at Dorval for his first visit to Canada. The second feature is entitled *Le Grand Rock* and is based on the true story of a robbery in a Québec village. The film uses a dramatic style, with actors playing the main parts, but the setting is the real one.

Aside from the proven value of the feature film in picturing Canada, these productions assist the evolution of the nascent Canadian feature film industry. The projects are all-Canadian in terms of writers, directors, actors and technicians, and thus showcases for Canadian talent. They will be distributed by the Board world-wide, and thus test the world market for the Canadian feature film.

In this area there was sustained activity in all forms of film: 16mm film, 8mm loops, filmstrip and "projectuals" (a more recent visual aid employing what teachers call an overhead projector). The film for the new geography series continued with *The Changing Wheat Belt*, *Change in the Maritimes*, *The Ever-changing Lowlands*, and *Change in the Western Mountains*. The film *Bois-Francs* (a French-speaking country) shows social and physical changes in the Eastern Townships in Québec.

Junior science items included *Energy and Matter*, and the charming *Animal Movie* which is not only an aid for teaching small children how animals move, but also a theatrical short not to be enjoyed by adult audiences around the world. The film *Dimensions* is an amusing comment on spatial relationships, while *Notes on a Triangle* uses movement, color and music to elaborate on a geometrical concept.

Three special Centennial films were designed for public audiences at home and abroad. *Heliopolis*, *Canada* and *Celebration* are already in wide circulation. Other films are *Once Upon a Time*—a good natured rib of the TV devotee, and *The White Ship* which captures the adventure of the last sailing ships fishing on the Grand Banks. In *What on Earth*, an animation film, Martians decide earth is in-

habited by cars, *3 hommes au mille carré* views the Columbia River valley in British Columbia soon to be flooded for hydro power; *Precision* is a photo-ballet of the famous RCMP Musical Ride.

In all, 14 theatrical shorts were produced during the year, serving the growing taste for Canadian shorts in cinemas here and abroad.

Television

Sixteen films for television were produced in 1966-67. The last of the long series of Canadian History films is a story of the War of 1812, *A Question of Identity*. *The World of Three* captures the feelings and outlook of a three-year-old child. *Antonio* is a sensitive and moving portrait of an Italian-Canadian, directed and photographed by his youngest son, a Board film-maker. *Long Ways to Go* reflected the difficulties of West Indian immigrants in finding an accepted place in Montréal.

Among other Film Board productions, the CBC-TV French network has presented *Les déparités nécessaires*, a film about the effects of separation when young children go to hospital, and *Comment Savoir*, a United States-Canada round of teaching technology. The Board has produced two films, each an hour long, about the impact of television, *La télévision est là* and *Image que me veux-tu?*

The Board has produced two other films, each

release. One titled *La belle province*, takes a light-hearted glance at Québec, past and present.

pregnancy affects the routines of the home and family.

Alexis Tremblay

During the year, the grizzled farmer-fisherman of Île-aux-Coudres, who was featured in the NFB feature-length film *Pour la suite du monde*, played his second movie role—and his last. In *Le règne du jour*, Alexis was filmed as he and

his wife visited the ancestral home of the Tremblays in La Filonnière in Normandie. In the first week of May 1967, Alexis Tremblay died. He was 80 years old.

Sponsored Films

There were some 60 sponsored films this year, of which four in particular reflected the fruitfulness of the surveys provided government departments in respect to their film needs. Made for the Department of Justice to train prison custodial personnel, the four films attracted the

attention and admiration of penologists all over Canada and also the United States and in Sweden. In order to protect the privacy of inmates, the films are not available to the general public.

Newsreels

Thirty-six items on a wide variety of subjects were released during the year. Excerpts from

these items were included in 5,041 releases distributed in over 100 countries.

Labyrinth

Towards the end of the fiscal year, the final test runs and special demonstrations of the massive Labyrinth project were carried out at Expo67 and it seemed evident this unique affair would prove to be one of the outstanding experiences of the World's Fair. At the time of writing, hundreds of thousands of visitors have enthusiastically confirmed that expectation.

Its theme derives from the legend of the Minotaur, the monster lurking in the chambers of a Cretan Labyrinth, which was slain by Theseus. The significance of Labyrinth is the challenge to man to penetrate the mazes of his own civilization and confront his confusions and fears.

Labyrinth is unquestionably one of the Board's great achievements, the fruit of the dedicated efforts of a small group of film-makers and technicians who devoted several years to its conception and execution.



a



b



c

a *Comment savoir*
b *Long Ways to Go*
c *The Things I Cannot Change*
d *Le règne du jour*

preparing the Still Photography Division's three Centennial books of photographs. The books will be published with the following titles:

- 1 Canada—A Year of the Land/Canada du temps qui passe.
- 2 Canadians/Ces visages qui sont un pays.
- 3 Stones of History/Témoin d'un siècle.

The first book went to press at the end of March and is expected to be ready for July 1. It is a 300-page volume of 240 color photographs and 20 black and white photographs. Some 76 photographers provided the pictures while the 10,000-word text was written by Bruce Hutchison. Text for the French edition was written by Jean Sarrazin.

The second book contains 400 black and white photographs of Canadians of all sorts and conditions of life. Its 256 pages contain poetry by Miriam Waddington and Rina Lasnier. It will be published later on during Centennial year.

1967. It has 120 pages with 105 pictures and a photographic essay on the Houses of Parliament in Ottawa.

Two hundred copies of each of these three books will be retained by the Canadian Government for presentation to visiting Heads of State.

There were other special projects during the year. The Still Photography Division produced all of the photographs for the photo-tree now on display in front of the Canadian Pavilion Expo67.

At the request of the Centennial Commission we began photographic coverage of Centennial activities across Canada for an official Centennial album. This is planned to go on sale in January, 1968.



covered practically all major aspects of national activity. Science, industry, people, resources, education, cultural developments—all these were featured, and more. The tapping of the Athabasca tar sands—the world's largest known oil deposit—was photostory number 418. The first rockets to be fired in the Arctic was story 425. The discovery of *Myxin*, a new antibiotic that will be of extreme worth both to humanity and the national coffers, became story 422. The awesome face-lifting of the earth by huge machines on the Peace River hydro-electric dam site—probably the last of its cumbersome kind to impose itself on the landscape before nuclear power energizes the Canadian west—was illustrated in photostory 421 and Canada's growing participation in the world of international music was the subject of 428.

photostory 431, *World's Fair on Schedule*, was in top demand for foreign circulation (100 orders from 20 different countries) where it obviously did an immense job of advertising the fair.

The nation's centennial spurred a rash of special articles, supplements and issues on Canada among news media abroad. Photographs and information from regular photostories produced in past years were used by such publications as the London Times, Paris-Match and Milwaukee Journal. In Canada the regular users of the photostories also maintained their demand.

View inside
Borough College
in story 429
Knowledge Factory
Private View
Montréal
photo Jeremy Taylor



a

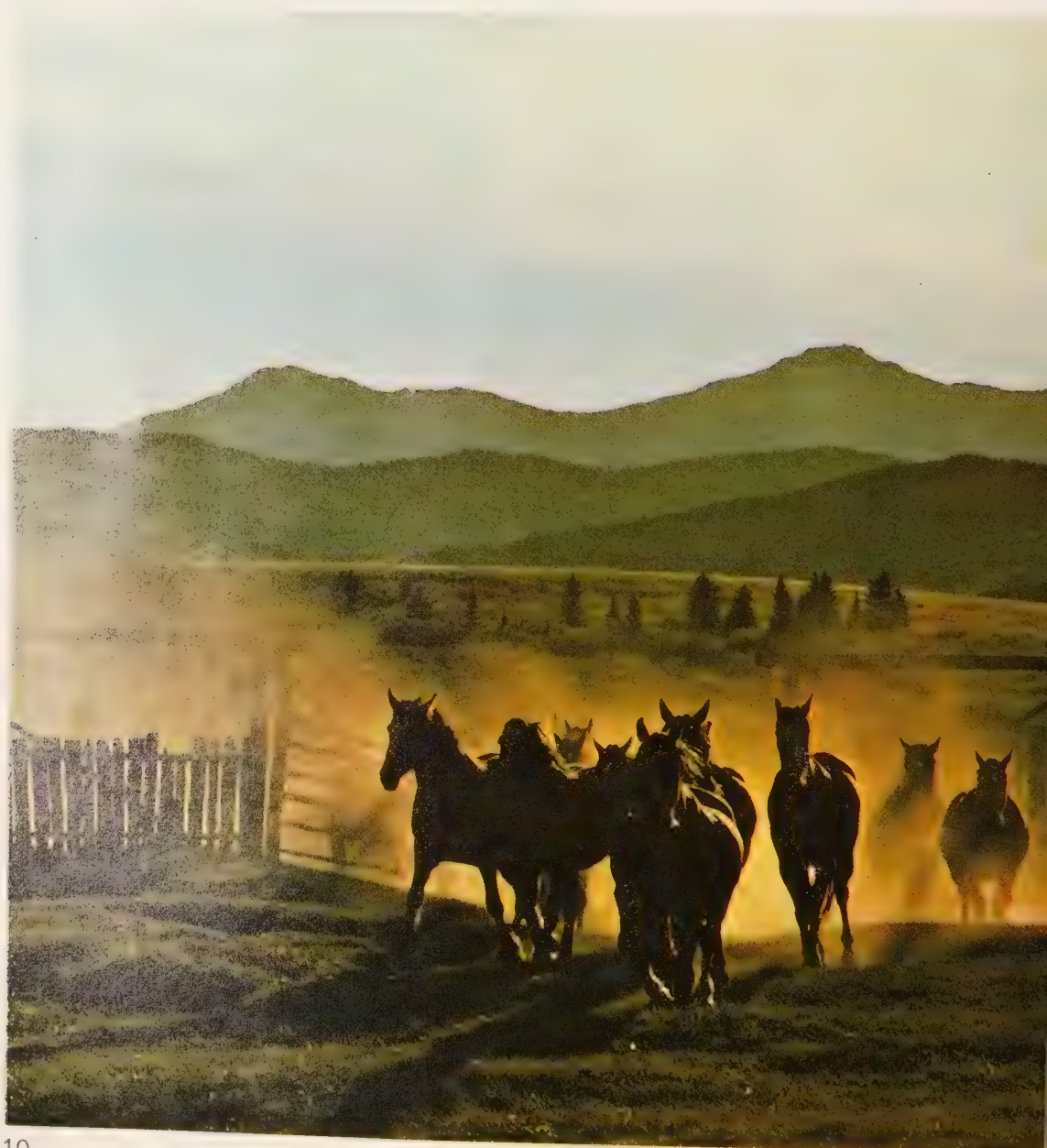


b

The demand on the resources of the Photo Library increased enormously in the past year. It has been one of the prime sources for Centennial and Expo67 projects. Also, there was increased request for photographs from general sources. Sales were notably higher than in previous years. This year, 14,483 new photographs were acquired.

The *quality* of our picture collection is increasingly acknowledged.

An indication of this growing repute are the invitations to exhibit received from the top international salons. It was possible to organize a display of the work of 16 Canadian photographers which will be seen in eight European capitals. A 100 picture collection will tour Australia throughout 1967.



The 8mm loop

for classroom use have increased in production and distribution. The Board has shared in this development.

Eight millimetre film loops are films of three to four minutes duration, spliced head to tail, so that when the film ends, it automatically begins again. These short films are completely encased in a plastic cartridge and so are safe from damage, dust, or mix-up. A child can plug these films in the projector.

When standardization of frame size and development of a sound track is achieved, the 8mm might be as popular and practical for learning as books or phonograph records.

The Board is a pioneer of 8mm film. Last year, 111 loops were completed. All are silent and many are without text frames and can be used anywhere. Loop films are about 10¢ each (about \$10. each in Canada) and can be used by teacher and student.

This year, the Board's production programme is on four key subjects: Mathematics, Science, Introduction to Physics series, and Social Studies series. Titles in these series are listed on pages 19 and 20.



6 minutes 13 seconds
black-and-white 16mm

Angel

6 minutes 55 seconds
color 35mm and 16mm

The Animal Movie

9 minutes 48 seconds
color 35mm and 16mm

Anton

27 minutes 55 seconds
black-and-white 16mm

The Bear and the Mouse

7 minutes 38 seconds
color 16mm

Bird of Paradise

10 minutes 11 seconds
black-and-white 16mm

Canadiana: The Challenge

22 minutes 9 seconds
color 35mm and 16mm

Celebration

26 minutes 11 seconds
color 35mm and 16mm

Chimney

8 minutes 26 seconds
black-and-white 16mm

Clips from the Maritimes

1 minute 11 seconds
color 16mm

Coming of the Wheat Belt

1 minute 38 seconds
color 16mm

Country in the Western Mountains

1 minute 17 seconds
color 16mm

Energy and Matter

8 minutes 23 seconds
color 35mm and 16mm

9 minutes 57 seconds
color 16mm

A Further Glimpse of Joey

27 minutes 52 seconds
black-and-white 16mm

The Game

27 minutes 56 seconds
black-and-white 16mm

Island Observed

27 minutes 58 seconds
color 16mm

Kurelek

10 minutes 15 seconds
color 35mm and 16mm

Labour College

22 minutes 40 seconds
black-and-white 16mm

Labrador Hospital

10 minutes 15 seconds
black-and-white 35mm and 16mm

The Long Haul Men

16 minutes 42 seconds
color 16mm

Long Ways to Go

28 minutes
color 16mm

The Merry-Go-Round

23 minutes
black-and-white 16mm

*Notes for a Film
about Donna and Gail*

48 minutes 38 seconds
black-and-white 16mm.

Once Upon a Prime Time

16 minutes 48 seconds
black-and-white 35mm and 16mm

Precision

9 minutes 55 seconds
color 35mm and 16mm

*In Search of Media:
The Art of Sylvia Lefkowitz*

14 minutes 10 seconds
color 16mm

Sudden Departure

27 minutes 48 seconds
black-and-white 16mm

Take It from the Top

22 minutes 45 seconds
color 35mm

Ville Marie

27 minutes 38 seconds
color 16mm

Yul 871

70 minutes 37 seconds
black-and-white 35mm and 16mm

27 minutes 57 seconds
color 35mm and 16mm

The People at Dipper

18 minutes 22 seconds
color 16mm

The Purse

11 minutes 36 seconds
black-and-white 16mm

*A Question of Identity:
War of 1812*

27 minutes 56 seconds
black-and-white 16mm

The Quiet Racket

7 minutes 23 seconds
color 35mm and 16mm

Ride for Your Life

9 minutes 38 seconds
color 35mm and 16mm

A Search for Learning

12 minutes 45 seconds
black-and-white 16mm

Summerhill

27 minutes 58 seconds
color 16mm

Toys

7 minutes 46 seconds
color 35mm and 16mm

What on Earth!

9 minutes 35 seconds
color 35mm and 16mm

The White Ship

14 minutes 54 seconds
color 35mm and 16mm

The World of Three

27 minutes 56 seconds
black-and-white 16mm

Feux Follets

9 minutes 16 seconds
color 35mm and 16mm

Ghosts of a River

20 minutes 10 seconds
color 35mm and 16mm

Level 4350

8 minutes 56 seconds
color 35mm

Mission of Fear

79 minutes 13 seconds
black-and-white 35mm and 16mm

Notes on a Triangle

4 minutes 56 seconds
color 35mm and 16mm

Centennial Athlete (version)

14 minutes 28 seconds
black-and-white 16mm

Centennial Fever

12 minutes 50 seconds
black-and-white 16mm

Helicopter Canada

50 minutes
color 35mm and 16mm

Runway Ice Control

11 minutes 7 seconds
color 16mm

Runway Snow Removal

27 minutes 7 seconds
color 16mm

*Commerce**Nancy's Beavers*

3 minutes 3 seconds
color 16mm

Toronto Yorkville

3 minutes
color 16mm

North Rustico

3 minutes 2 seconds
color 16mm

Fly-in Fishing

2 minutes 57 seconds
color 16mm

Heritage Park

2 minutes 55 seconds
color 16mm

RCMP

2 minutes 55 seconds
color 16mm

St Helen's Island

3 minutes
color 16mm

International Peace Gardens

2 minutes 57 seconds
color 16mm

Cabot Trail

2 minutes 58 seconds
color

Old Montréal

2 minutes 57 seconds
color

*Fisheries**North Pacific*

26 minutes 43 seconds
color 16mm

Northern Fisherman

23 minutes 53 seconds
color 16mm

*Central Mortgage**Better Homes For The Prairies*

14 minutes 7 seconds
color 16mm

26 minutes 43 seconds
color 16mm



a



b

- a *The Quiet Racket*
b *Diableries d'un sourcier*
c *Rouli-roulant*
d *Canadians Can Dance*
e *Kurelek*

Forest Regions of Canada

7 minutes 13 seconds
color 16mm

Get Wet!

8 minutes 34 seconds
color 35mm and 16mm

All Systems Go

16 minutes 38 seconds
color 35mm and 16mm

JUSTICE

Inmate Training Part I

3 minutes 31 seconds
black-and-white 16mm

Squarejohns

27 minutes 40 seconds
black-and-white 16mm

Pre-Release

25 minutes 20 seconds
black-and-white 16mm

Inmate Training Part II

minutes 20 seconds
black-and-white 16mm

Justice

Shattered Silence

27 minutes 1 second
black-and-white 16mm

Manpower and Immigration

Shattered Silence

27 minutes 1 second
black-and-white 16mm

The Meeting

9 minutes 10 seconds
black-and-white 16mm

RCN Leadership Series

Chain of Command

4 minutes 5 seconds
black-and-white 16mm

Chain of Command

4 minutes 5 seconds
black-and-white 16mm

The Tactless One

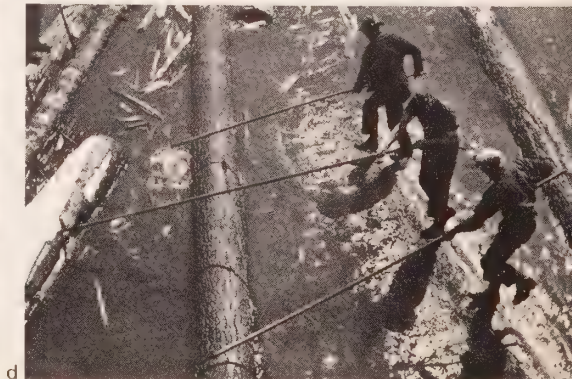
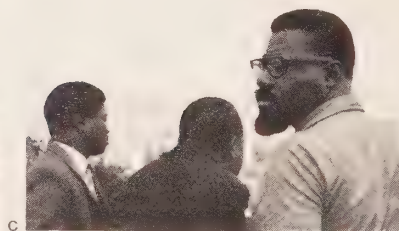
3 minutes 56 seconds
black-and-white 16mm

A Question of Priority

4 minutes 6 seconds
black-and-white 16mm

A Question of Priority

4 minutes 6 seconds
black-and-white 16mm



- a *The Game*
- b *Opus 3*
- c *Labour College*
- d *3 hommes au mille carré*
- e *En février*



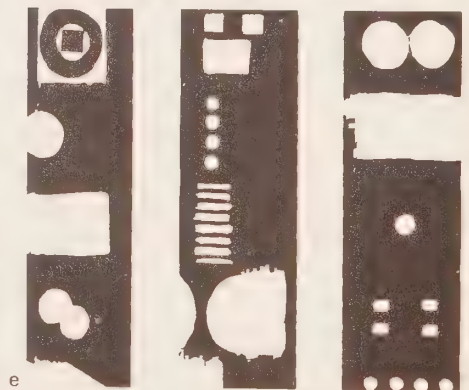
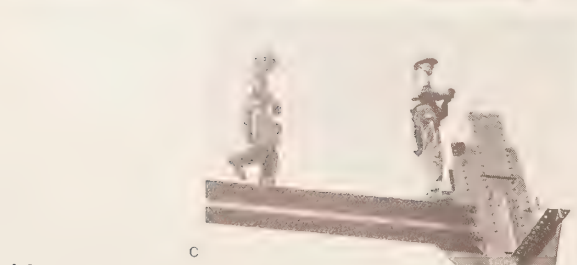
<i>Ducks, Of Course</i> 15 minutes 38 seconds color 16mm	<i>A Tale of Mail</i> 16 minutes 30 seconds color 35mm and 16mm	<i>The Things I Cannot Change</i> 58 minutes 6 seconds black-and-white 16mm
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RCMP <i>In Your Custody</i> 16 minutes 11 seconds black-and-white 16mm	Research Council <i>Auroral Rocket</i> (version) 14 minutes 3 seconds color 16mm	Unesco <i>Element 3</i> (version) 46 minutes 8 seconds color 35mm and 16mm
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World's Fair Corporation
Special exhibit for Expo67.

<i>Op Hop — Hop Op</i> as 30 seconds black-and-white 35mm and 16mm	<i>Opus 3</i> 6 minutes 56 seconds black-and-white 35mm and 16mm	<i>Volleyball</i> 9 minutes 57 seconds black-and-white 35mm and 16mm
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<i>Opus 3</i> 12 minutes 13 seconds color 35mm and 16mm	<i>Dimensions</i> 12 minutes 13 seconds color 35mm and 16mm	<i>Image, que me veux-tu ?</i> 58 minutes 10 seconds black-and-white 16mm
<i>Opus 3</i> 28 minutes 10 seconds black-and-white 16mm	<i>Les Échoueries</i> 28 minutes 10 seconds black-and-white 16mm	



a *A Tale of Mail*
b *The Merry-Go-Round*
c *Charpentier du ciel*
d *Volleyball*
e *Op Hop — Hop Op*

French (cont.)

15 minutes 8 seconds
black-and-white 16mm

Intermède

9 minutes 16 seconds
color 35mm and 16mm

Un jeu si simple

29 minutes 45 seconds
color 35mm and 16mm

La moisson

9 minutes 22 seconds
color 35mm

4 minutes 56 seconds
color 35mm and 16mm

La participation

19 minutes 30 seconds
black-and-white 16mm

Rouli-Roulant

15 minutes 3 seconds
black-and-white 16mm

La télévision est là

58 minutes 9 seconds
black-and-white

19 minutes
19 minutes
color

NFB Program
Revisions and
Versions
French

Les Canadiens savent danser

22 minutes 8 seconds
color 35mm and 16mm

Charpentier du ciel

13 minutes 36 seconds
color 35mm and 16mm

Chasse à la pieuvre

17 minutes 6 seconds
color 35mm and 16mm

La cité de mémoire

10 minutes 14 seconds
black-and-white 35mm and 16mm

*La colonisation des Plaines
de l'Ouest*

13 minutes 41 seconds
black-and-white 16mm

Départ sans adieux

80 minutes
black-and-white 35mm and 16mm

L'énergie et son histoire

8 minutes 23 seconds
color 35mm

Expédition l'île de l'

27 minutes 58 seconds
color 16mm

Au fil des jours

19 minutes 58 seconds
black-and-white 16mm

Notre forêt ca.

20 minutes 58 seconds
black-and-white 16mm

Henry Larsen, navigateur

16 minutes 33 seconds
black-and-white 16mm

Images en fête

15 minutes 59 seconds
color 35mm

Jouets

7 minutes 46 seconds
color 35mm



a



b



Au Canada

30 minutes 50 seconds
color 16mm

En février

27 minutes 38 seconds
color 35mm and 16mm

10 — 8mm loops for showing
in France
6 black-and-white
4 color

Catégorie de détenus

28 minutes 33 seconds
black-and-white 16mm

Central Mortgage

*Les provinces de l'Atlantique
et l'habitation*

14 minutes 3 seconds
color 16mm

Health and Welfare

À l'eau

8 minutes 34 seconds
color 35mm and 16mm

Trade and Commerce

Plus de lait pour plus de monde

13 minutes 56 seconds
color 16mm

Centennial Commission

La fièvre du centenaire
28 seconds
black-and-white 16mm

Hélicoptère Canada

50 minutes
color 35mm and 16mm

La fièvre du centenaire

12 minutes 50 seconds
black-and-white 16mm

National Defence

La neige

1 minute
black-and-white 35mm and 16mm

L'eau

1 minute
black-and-white 35mm and 16mm

Post Office

La boîte aux lettres

60 seconds
black-and-white 16mm

Une vie d'aventure

14 minutes 8 seconds
color 16mm

14 minutes 8 seconds
color 16mm

Manpower and Immigration

La tondeuse de gazon
20 seconds
color 35mm and 16mm

20 seconds
color 35mm and 16mm

Débouchés professionnels
20 seconds
color 35mm and 16mm

La maison
20 seconds
color 35mm and 16mm

20 seconds
color 35mm and 16mm

Femmes
20 seconds
color 35mm and 16mm

Instruction
20 seconds
color 35mm and 16mm

20 seconds
color 35mm and 16mm

Rénovez
20 seconds
color 35mm and 16mm

Poumon artificiel
20 seconds
color 35mm and 16mm

20 seconds
color 35mm and 16mm

Volcan
20 seconds
color 35mm and 16mm

Transport

*Recrutement des Gardes-Côte
canadiens (Coast Guard Clip)*
1 minute
color 16mm

Forestry and Rural Development

Un siècle
60 seconds
black-and-white
and color 16mm

8mm Loops

concept for a specific grade level but allows for further exploration at higher grade levels.

Point — Line — Plane
One — to — One
The First New Numbers
Introducing Order and Size
A Placeholder Problem
Sets and the Number Line
M (any) Solutions
Odd and Even
Sub-Sets
Surfaces and Edges
Simple Patterns
The First Four Dimensions
Sets of Factors
Order — Inequality of Factors
Area and Perimeter Related

L'intersection des ensembles
Les systèmes de numération
La fonction cosinus
La fonction tangente
La fonction sinus
Les courbes fermées

Perimeter and Area of Rectangles
What Does 10 Mean?
HCW and ICM as Intersection and union of Sets
Opposites
Extending the Set of Counting Numbers
Likely or Not?
Intersections of Simple Geometric Sets
Squares of Odd Numbers
Operations
From A to Z
Corresponding Lines
From Hexagon to Square

La forme proportionnelle
L'addition d'entiers
Le théorème
La notion d'infini
La notion d'inégalité
Les représentations d

An Introduction to Physics series

8mm Loops

Concepts of Motion

A Matter of Relative Motion
Acceleration Due to Gravity — Method I
Vector Addition I — Boat
Vector Addition II — Aircraft
Galilean Relativity I
Galilean Relativity II
Free Fall from an Aircraft
High Hurdle I
High Hurdle II

Mouvement relatif (chariot)
Accélération gravitationnelle II
Addition de vecteur I (cas d'une chaloupe)
Addition de vecteur II (cas d'un avion)
Relativité classique I (expérience de Galilée)
Relativité classique II (chute libre à haute altitude)
Relativité classique III (tir vertical)
Mesure de vitesse I, II (course à obstacles)

Motion

Retrog
Ptolemaic M
Retrograde Motion of a Planet
Current M
Program Orbit
Program Orbit
Advance of Perihelion
Kepler's Law
Motion of the Sun (Filmstrip)
Jupiter Satellite Or

Mouvement rétrograde (géocentrique)
Mouvement rétrograde (héliocentrique)
Utilisation d'un ordinateur pour le calcul d
Utilisation d'un ordinateur pour le calcul d
Mouvement planétaire (Interaction)
Lois de Kepler
Mouvement du soleil d'une journée (Filmstrip)
Orbite de satellite d



High

One-Dimensional Collisions Various Examples of One-Dimensional Collisions Perfectly Inelastic One-Dimensional Collisions Strobe Photos — One-Dimensional Collisions (Students' Prints) Explosion of a Cluster of Objects Finding the Speed of a Rifle Bullet — Method I Finding the Speed of a Rifle Bullet — Method II Recoil Energy Conversion I — Pole Vaulter	Two-Dimensional Collisions (Students' Prints) Scattering of a Cluster of Objects Explosion of a Cluster of Objects Finding the Speed of a Rifle Bullet — Method I Finding the Speed of a Rifle Bullet — Method II Recoil Energy Conversion I — Pole Vaulter	Energy Conversion II — Aircraft Take-Off Acceleration Due to Gravity — Method II Potential Energy — an Introduction Gravitational Potential Energy Kinetic Energy Colliding Freight Cars Collisions with an Unknown Object Kinetic Theory — Gas Model I Kinetic Theory — Gas Model II
Collision à une dimension Exemples de collision Collision parfaitement élastique Collision inélastique Collision inélastique (dimension) Collision à deux dimensions I Collision à deux dimensions II Collision à trois dimensions III Collision à trois dimensions (dimension) Collision à trois dimensions (dimension)	Dispersion d'un ensemble d'objets Explosion d'un ensemble d'objets Mesure de la vitesse d'une balle de carabine I Mesure de la vitesse d'une balle de carabine II Recul d'un canon Transfert d'énergie I (saut à la perche) Transfert d'énergie II (envol d'un avion)	Accélération gravitationnelle II Énergie potentielle (introduction) Énergie potentielle (chute libre) Énergie cinétique (chute libre) Exemple de collision utilisant des wagons Collisions d'objets non identifiés Théorie cinétique des gaz I Théorie cinétique des gaz II
Measurement of Speed I Average Speed Instantaneous Speed I Instantaneous Speed II Instantaneous Speed III	The Idea of Speed III Average Speed Instantaneous Speed I Instantaneous Speed II Instantaneous Speed III	Measurement of Very High Speeds Uniform Motion in a Straight Line Motion with Uniform Acceleration Free Fall Types of Motion
Measurement of Speed I Average Speed Instantaneous Speed I Instantaneous Speed II Instantaneous Speed III	Notion de vitesse III Vitesse moyenne Vitesse instantanée I Vitesse instantanée II Vitesse instantanée III	Mesure de très haute vitesse Mouvement uniforme Mouvement uniformément accéléré Chute libre Type de mouvement
The Nucleus Half Life of a Radioactive Coin Reversibility I Reversibility II	The Nucleus Half Life of a Radioactive Coin Reversibility I Reversibility II	
Demi-vie d'un sou radio-actif Réversibilité I Réversibilité II	Demi-vie d'un sou radio-actif Réversibilité I Réversibilité II	
The Game of Clauses No. 1 The Game of Clauses No. 2 The Game of Clauses No. 3 The Game of Clauses No. 4	The Game of Clauses No. 5 The Game of Clauses No. 6 The Game of Clauses No. 7 The Game of Clauses No. 8	The Game of Clauses No. 9 The Game of Clauses No. 10
Le jeu des propositions no 1 Le jeu des propositions no 2 Le jeu des propositions no 3 Le jeu des propositions no 4	Le jeu des propositions no 5 Le jeu des propositions no 6 Le jeu des propositions no 7 Le jeu des propositions no 8	Le jeu des propositions no 9 Le jeu des propositions no 10
Black and White Dot on Pathway Bouncing Ball Dots on a Line I	Color Toothbrush Chair Shoe Lace Hand Shadows Paper Cutouts	The results surpassed the expectations of both the therapists and the film-makers. The 25 loops are now intensive use and welcomed as important therapeutic and educational tools.
Dot on Pathway Bouncing Ball Dots on a Line I	Zoom I Zoom II Carnation Hands Outlines I	Outlines II Outlines III Drawing Pictures Circle Cups I and II
		Ball Bouncing Origami Bird Paper Hat Face Flash Test

Filmstrips

Canada's Seven Regions

Introducing the Canadian Shield
Mining in the Canadian Shield
Forestry in the Canadian Shield
Transportation in the Canadian Shield

Hunting and Fishing in the Canadian Shield

A Look at India Today
Le bouclier canadien —
Vue d'ensemble
Le bouclier canadien —
Exploitation minière

Le bouclier canadien
Industries forestières
Le bouclier canadien
Moyens de transport
Le bouclier canadien
Chasse et pêche
Les glaciers

Stories

How Bear Lost his Tail
Glooscap and the Four Wishes
Naba Cha and the Rocky Mountains
When Goose Stole the Sun
The Sea-Gull and the Whale

Why a Porcupine has Quills
Comment l'ours perdit sa queue
Glooscap et les quatre vœux
Naba Cha et les Montagnes Rocheuses
Le jour où l'oie vola le soleil

La mouette et la balise
Les piquants du porcupin
Vive Ti-Jean!
Les Sept petites étoiles

History

The Pioneer Community

Civics

Le gouvernement provincial

Safety

Water

Science

Le bison d'Amérique

Others

Bâtissons notre maison



a



d



b



c



e

a Seven Little Stars
b Naba-Cha and the Rocky Mountains
c Why Porcupine Has Quills
d Adventures of a Doll
e Glooscap and the Four Wishes

Our Shrinking World, (o)

(Indian Affairs Branch)

Citizenship and Immigration

Civil Defence

Forestry

Maps and Technical Surveys

National Defence

National Gallery

Life and Welfare

Placement sûr (with recording), (v)



Basic Principles of Flight

Slide Sets

Quebec I, II, III, IV, V
 Canadian Cities I, II
 Montréal I, II, III
 Québec I, II, III, IV, V
 Villes du Canada I, II
 Montréal I, II, III

Pioneer Skills I, II

Pioneer Village

Arts et métiers d'autrefois I, II

Village de pionniers (Haut Canada)

Spiders

African Animals

Araignées

Faune africaine

Others

*Adventures of a Doll—Spring**Adventures of a Doll—Summer**Adventures of a Doll—Fall**Adventures of a Doll—Winter**Youkoulili et les saisons—Printemps**Youkoulili et les saisons—Été**Youkoulili et les saisons—Automne**Youkoulili et les saisons—Hiver*

Sponsored Program

Slide sets

Original (o)

Version (v)

National Health and Welfare

*Initiation à la plongée :**tuba et scaphandre autonome, (v)**Initiation au badminton, (v)**Initiation au volley-ball, (v)*

Civil Service Commission

Mechanised Data Processing, (o)

National Gallery

Lawrence Harris, (bilingual)

Sponsored Program

Slide set

(with recording)

French, English,

Spanish.

Labour

*Labour Management in a Changing World**Technical Training**Unemployment Insurance in Canada*Production
SummaryMotion Picture Films Produced
by the National Film Board

	Originals			and		
	English	French	Quebec	Spanish	Portuguese	Other
NFB Program	37	12	2	12	—	—
Sponsored Program	37	6	—	3	—	—

Motion Picture Films Produced
under Contract by
Commercial Film Companies

Sponsored Program 34 (including 5 videotapes)

Additional Motion Picture
Items Produced by NFB

	8mm loops			News stories		
NFB Program	81	—	—	—	—	—
Sponsored Program	31	—	—	—	—	—
By Commercial Company	1	—	—	—	—	—

Additional NFB Picture
Information and Visual Aids

	Filmstrips			Photo releases		
NFB Program	15	17	—	27	27	—
Sponsored Program	7	12	—	—	—	—

Foreign Versions of NFB Filmstrips

Total number of production completions

For all the technical aspects of the Board's activities, its major services include: supplying camera and sound crews; providing and maintaining camera equipment as well as facilities for recording music and sound; the processing

35mm); title and animation camera services and engineering. The Branch conducts technical research in all these fields, and is also responsible for the laboratory of the Canadian Government Photo Centre in Ottawa.

General

The Technical Services Branch of the Board was involved in many aspects of Expo67: alerting industry to special needs; courtesy assistance to foreign participants and emergency services to various Canadian Theme Pavilion installations.

During this year the Board extended its technical services to include closed circuit videotape applications in order to assist other government departments.

The Board's technical staff was involved in organizing a very successful conference of the Society of Motion Picture and Television Engineers.

Foreign visitors continue to visit NFB for technical assistance on motion picture production, building design and education applications.

Laboratory

Through Commercial 35mm color facilities were available in Canada the laboratory handled more than 100,000 feet of original material for export as emergency service, working in co-operation with private industry.

A two week course in color technology was organized by the laboratory staff for the commercial industry with the assistance of manufacturers.

Studies were initiated with the management analysis division of the Civil Service Commission to improve traffic control procedures.



This division made many contributions to the sound systems in the Board's Labyrinth project at Expo67. These included design and construction of recorders and reproducers and finally the recording of stereophonic sound tracks at the site. The results are considered to be among the best in any of the exhibits.

Working with Canadian design engineers and suppliers, two low and extremely reliable printing consoles were put into service during the year.

Engineering and Research

A major portion of time in these divisions was devoted to final installation and programming of special equipment for Labyrinth. Several projects in the application of computer techniques in film making were initiated and a first sequence of animation using this method was completed for the Physics loop series of films.

A new liquid gate applicator was purchased for printing scratched negatives.

Testing facilities were expanded and as a result two manufacturers are modified as a result of NFB assessments.

Canadian Government Photo Centre

The volume of work doubled during this fiscal year largely as a result of Expo and Centennial projects. Color services were increased to meet the requirements of other government departments.

Technical Operations Summary

Laboratories Motion Picture	Footage Processed (in feet)		
	35mm Black and White		
	35mm Color		
	16mm Black and White		
	16mm Color		
	Total Footage		
	8mm		
	Negative Cutting		
	Hours invoiced		
Camera	Footage (in feet)		
	35mm Black and White		
	35mm Color		
	16mm Black and White	810.8	
	16mm Color	361.0	
	Total Footage	2,151,430	
	Location Hours invoiced	78,350	
Sound	Studio Hours invoiced		
	Location Hours invoiced		
	Re-recordings (reels)		
Engineering	Hours invoiced		
Animation and Title Photography	Number of Titles Shot	521	
	Hours of Title Shooting	1,097	
	Hours of Animation Shooting	4,897	6,401
	Filmstrip Shot (negatives)	313	57
	Filmstrip Hours	945	123
	Footage Shot	158,956	172,113
Opticals	Footage Shot	165,331	
	Hours of Optical Shooting	4,100	

Canadian history makers.

Centennial together with the regular distribution activities, have made this a most successful year.

French premiere in December to the end of March, *Helicopter Canada*, the Board's wide-screen Academy Award nominee, had been presented in 52 theatres.

World-Expo67, produced by Westmount films, and distributed by the NFB, had 23 theatrical bookings over a three month period. During the last fiscal year, the feature films: *YUL 871*, and *The Story of Leopold Z*, as well as 17 short subjects in English and 17 in French. In all, there were 11,030 theatrical bookings in Canada.

The National Film Board of Canada saw an increase of 20% over the past year with 1,126 telecasts of which 468 were in French. Centennial accounted for much of the interest with a new interest being shown in Canadian history. During the summer of 1967, the English network of the CBC

Under the series title, *Canada's Story*, 20 hours of film was made available to television. A similar arrangement has now been completed with the CBC's French network. In the spring and summer of 1967, the series *Canadians* will feature 57 half-hour telecasts.

Supplementing television and theatrical distribution, the Board continues to direct a vast 16mm distribution network for groups using film for cultural or informational purposes. Over the past year, an audience of 30 million attended 509,712 screenings of 16mm film in Canada. Canadians in the far north have been able to participate in Centennial through film and an extensive distribution program which sees some films travel thousands of miles to reach isolated communities of the Yukon and the Northwest Territories. Over 150 films on Centennial and Canadian history are involved in this operation. Provision has also been made for a similar service to Canadian ships at sea and our armed forces abroad.

The Family Life Program was highly successful during the year by a number of local organizations. Over 3,000 parents and children saw such films as *Phoebe*, *Merry-Go-Round*, and *The Game* during Family Life sessions. In cooperation with Sir George Williams University in Montréal, the NFB presented a family life program for over 400 parents. A family life film library was inaugurated in Regina in collaboration with the local library.

Six national church and welfare organizations joined with the Board in co-ordinating a program of family life education. The six: the United Church of Canada, the Anglican Church of Canada, the Vanier Institute On The Family, the National Council Of Jewish Women, the Canadian Mental Health Association and the Canadian Welfare Council, will investigate the development and use of film material which will assist in the family life programs of the individual groups.

During the fiscal year, a program of double screenings entitled *Centennial* was presented in over 60 cities. For one day only, three

NFB productions; *Helicopter Canada*, *Canadian Can Dance* and *Precision* to an audience of invited guests and citizens who requested tickets from their local NFB offices.

The year 1967 in NFB distribution in the United States continued throughout the year. Theatrical bookings, outside the United States, were 19,829 compared to 18,829 in 1966. This increase was especially noticeable in Europe where the total tripled that of 1966.

Over the year, the Board signed 73 new contracts covering the distribution of 131 films. Among the new distribution arrangements are: a new worldwide contract with Columbia Pictures for the distribution of the films: *Get Out*, *The Animal Movie*, *What On Earth* and the 30 minute version of *Helicopter Canada* entitled *Take It From The Top*.

A contract with Sovexportfilm for distribution in the Soviet Union of: *Octopus Hunt*, *60 Cycles* and *Take It From The Top*.

Abroad, these, Europe accounted for 4,646,

doubling the total of a year earlier. Contributing to this was a repeat network telecast in France of *Pour la suite du monde* which received critical acclaim.

Of special note, *Lewis Mumford On The City*, a series of six films, produced by the Film Board in 1963, is still in great demand abroad. To the six countries which had already purchased the distribution rights for these films on television, five more were added this year: Australia, New Zealand, Japan, France and Switzerland.

An audience of 79,094,831 outside of Canada attended 627,114 screenings of NFB 16mm films over the past year, an increase of 25% over 1965.

Filmstrip sales, outside Canada, showed an increase of 400% over the previous year, due in large part to sales in the United States. Sales of 16mm prints increased by 1,557 to 9,155.

—Expo67 been secured in theatres of 17 countries. In addition, 520 prints of *Expo67-A Preview* have been sent to diplomatic posts, travel film libraries and to the commissions of the various nations participating in Expo.

In the course of the year, the Department of External Affairs and the Board organized 50 prestige screenings in Canadian embassies around the world. More of these programs are planned for Centennial year featuring the film *Helicopter Canada*.

Tourist Promotion

The Board is the major distributor in Canada and abroad of Canadian travel films. The majority of these films are produced by the provinces, tourist associations or the federal travel bureau. An estimated audience of 234,000,000 people saw Canadian travel films in 1966, either on television or in local screenings.

Distribution of these films in the United States has been increased greatly in recent years. During 1966, an audience of over 10 million attended 204,916 screenings. There were 3,646 telecasts of these films of which 1,300 were in color.

Wide distribution of Canadian travel films continues in Europe. The travel film library in London provided films for 2,691 screenings which reached an audience of 300,000. In France, where distribution is still in the organization stage, 20,000 people attended 144 special screenings. In Germany, Deutsches Filmzentrum is now distributing 15 Canadian travel films, versioned in German. Eight of the travel films were televised in New Zealand over the year. Over 4,500 screenings in Europe were presented to an audience of over 366,000 people.

From the beginning of April to the end of December, an estimated audience of five million attended 68,000 screenings of these films in Canada. By the end of this year, 19 Canadian cities, with a population of over 100,000 inhabitants, will stock the 107 different travel films now in distribution. Within 10 years, it is expected that similar facilities will be provided for 147 cities and a possible audience of 15 million.

Distribution Summary

Theatre Bookings

	English	French
Canada	9,600	12,000
Abroad		
United States		
Europe (incl. United Kingdom)		
Africa		
Central & South America		
Asia & Australia		
Total abroad		

Telecasts

	English	French
Canada		
Series	2,956	
Non-Series	4,246	
Series (color)	41	
Non-Series (color)		
Total	7,549	
Abroad		
United States		
Europe (incl. United Kingdom)		
Africa		
Central & South America		
Asia & Australia		
Total		

Print Distribution

	English	French
Canada		
British Columbia		
Prairie Provinces & Yukon		
Ontario		
Quebec		
Atlantic Provinces		
Abroad		
United States		
Europe		
Africa		
Central & South America		
Asia & Australia		
Total		

16mm Screening and Attendance

	English	French
Canada		
British Columbia		
Prairie Provinces & Yukon		
Ontario		
Quebec		
Atlantic Provinces		
Total		
Abroad		
United States		
Europe (incl. United Kingdom)		
Asia		
Africa		
Central & South America		
Australia & New Zealand		
Total		

Full marks for the production, *A Question of Identity* (CBC-TV, Wednesday) which captured excellently the irony, terror and vengeance of the year of 1812.

The story was history retold as it should be, informatively and entertainingly.

Montreal Journal, June 10, 1966

The National Film Board documentary film *Heli-Canada*, which has now been nominated for the coveted Oscar of the Academy of Motion Picture Arts and Sciences, is a truly magnificent portrait of this huge and beautiful country.

Montreal Star, March 6, 1967

The National Film Board's *Canada 60 Cycles*, a film of remarkable agility alone in the ranks of classic Canadian cinema.

Montreal Star, July, 1966

The film is as well two parts: one for *Energy And Environment*. Also among the series of illustrations, set to the music of the nymph and reappearing in the cytoplasm; and the wickedly funny it up the *Look at* the world, and in which report that earth motor cars which h very slightly, all people. There a lively cartoon the dangers

Montreal Star, July 27, 1966

The Imperial offers the National Film Board which Martian help of the National Film Board, take the look at earth. they decide they decide which it is Here is a presented with animation that influence of the world.

The film (playing in French at the Capitol and in English at the Strand), is neither a travelogue nor a documentary, but a vivid, glowing portrait of Canada in all its immensity, beauty and diversity.

Montreal Star, February 11, 1967

Le documentaire sera manifestement ne sera pas. C'est-à-dire que, hypothéqué par des milliers de pêches à la sardine et de récoltes d'oranges, il concernera désormais l'homme et l'homme seul... Nous exigeons des bipèdes pensants, nous applaudissons *Calanda* de Juan Bunuel, Glorieux fils de Luis, et *Charpentier du ciel* du grand Don Owen. L'attention au moindre geste, la capture du moindre regard, l'enregistrement du du moindre mot, le choix de la moindre attitude joints à un métier de professionnel soucieux d'offrir un spectacle "fini", aboutissent à l'émotion la plus pure, à la révélation de la Beauté naturelle...

Les Nouvelles Littéraires, Paris, le 2 février 1967

Les départs nécessaires; le film décrit avec clarté l'état psychologique de plusieurs enfants d'âges différents observés en milieu hospitalier. Ces descriptions d'états d'âme donnent lieu à des images bouleversantes qui ne sont jamais gratuites.

La Patrie, Montréal, le 16 mai 1966



Water is becoming a world problem, *Element 3*, a medium-length film directed by Jacques Giraldeau, and produced by the National Film Board of Canada in collaboration with UNESCO, sets out in the best traditions of John Grierson-inspired film-making, to present the hydrologist's problem imaginatively but with documentary accuracy. The result is a film of beauty and impact.

Daily Cinema, London, August 22, 1966

After the serious business came the fun, all of it found in *The Merry World of Leopold Z*, a comedy shot in the snowdrifts of Montréal. It proved to be a warm, bubbling brew concocted especially to melt troubles away.

Vancouver Sun, September 19, 1966

Canada est une de ses plus grandes réussites.

La Presse, Montréal, le 19 janvier 1967

Tel quel *YUL 871* se voit absolument sans malaise, mais en suscitant un fort sentiment de frustration. Jamais Godbout n'ennuie, mais ne réussit pas à faire la part de l'objet et de l'homme. En aucun moment ce film, malgré une visée haute, n'a de prétention, mais pêche au contraire par un excès de modestie. Des films canadiens que j'ai vus, c'est celui-là, avec celui de Claude Jutra, qui m'a le plus séduit car j'y trouve tout, y compris ce que je crois être des erreurs, qui nous promette un bel avenir.

Le Devoir, Montréal, le 30 juillet 1966

Comment savoir, de Claude Jutra, nous fait pénétrer dans l'univers merveilleux de l'enfant qui apprend à découvrir le monde qui l'entoure. *Comment savoir* témoigne d'une rare sensibilité face à un sujet délicat et difficile... Charme, étonnement, lyrisme et compréhension se mêlent dans ce film beau et simple comme les visages des enfants qui le composent et le font vivre...

L'Action, Québec, le 26 août 1966

Il faut de toute urgence sensibiliser les hommes au problème de l'eau... Jacques Giraldeau, réalisateur à l'Office national du film, vient de produire un film d'une très grande beauté, intitulé *Element 3*. Par son lyrisme tragique, ce film réalisé en collaboration de l'Unesco nous fait comprendre toute la gravité du problème.

La Presse, Montréal, le 9 avril 1966

successful sixweek Summer Institute organized by the Board as a service to educators in the appreciation and use of film.

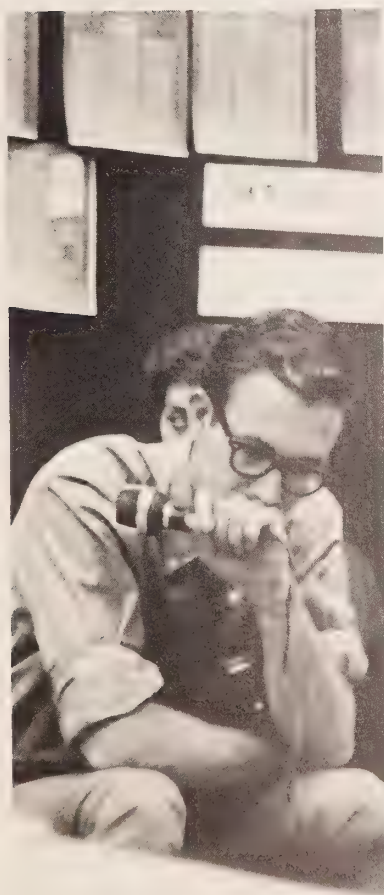
Altogether 34 people from eight provinces came to Board headquarters in Montréal. There, for six weeks, they discussed and debated. Also, they directly involved themselves in the film process. They screened films, they edited film, in groups they undertook the actual shooting of a short film on a topic of their choice.

Board film-makers joined the sessions regularly to demonstrate and discuss their respective crafts. The full range of Board production was encompassed with special sessions on production and direction, camera, sound, lab, animation. A roster of guest speakers from Canada, the United States and Britain included critics, educators and writers.

training educators to be film-makers received as a stimulating and evocative four for the basic purpose of the Institute to explore the social and personal of film and television.

Judging by the response of the hosts, the concept was valid.

Apart from the initial organization provided world services of personnel entirely at their own expense.





General Services

Personnel

three-fold function of servicing, advising and controlling, with respect to the following activities: recruiting of staff, organization planning, salary administration, staff training and development, counselling, relations with employee organizations, staff benefits, pay and records, and various special projects.

In general, the Board recruits staff throughout Canada, since the work of the Board serves the whole country and should, to some extent, reflect the outlook and the ways characteristic of its different regions. As in previous years, a number of young people with university training were taken on staff and this year approximately 20 graduates from various universities were hired. Also, summer employment was provided for some 20 university students.

The complement of regular employees increased from 594 as of March 31, 1966 to 644 at March 31, 1967. Employees on a contract or term basis increased from 272 to 305. The rate of turnover remained fairly constant at 16.1 per cent.

The Board received 21 applications for positions under Canada's technical aid and cultural exchange programs. These were received from the following countries: Belgium, Canada, the Republic of China, France, Germany, India, Indonesia, Malaysia, Nigeria, Pakistan, Portugal, Spain, Sweden, Switzerland, the United Kingdom, the United States and Venezuela. One of these appointments is a trainee appointment under the technical aid program of the Board.

General Services

These include stores, receiving and shipping, communications, mail, transportation, vehicle pool, libraries, film storage, records management, and security. Also included is the annual

inventory of stores, furniture and equipment on a progressive basis throughout the year.

Accounting

The Board's accounting procedures and records, from which the statements are prepared, follow the basic system used by private industry.

Liaison

The Liaison division, located in Ottawa, services and advises Government departments on the production and distribution of films, filmstrips

and still pictures. It also provides information to departments and the public on the Board's activities. The division's operating budget for 1967-68 is \$3,000,000.

Purchasing

The procurement of photographic and cinematographic equipment and supplies is carried out for the Board and also on behalf of Government departments. The Board's operation, being international in scope, involves the purchasing staff in the business of customs clearances of

equipment and supplies. The Board's purchasing staff is also involved in the procurement of technical and administrative services from the private sector. The Board's purchasing staff is also involved in the procurement of services from the public sector.



Best Film for Children
Canadian Film Awards
Montréal

Orbit Award
4th International Scientific Film
Exhibition Anzaas
Sydney

Age of the Buffalo
Honorable Mention
Silver Medal
5th International Festival of
Children's Cinema in Argentina
La Plata

Aircraft in Forest Fire Control

Bronze Medal
Instructional Films category
International Forestry Film Festival
Madrid

The Animal Movie

Second Prize
Plaque of the Lion of St. Marc
18th International Exhibition of
Films for Children
Venice

Bethune

Diploma of Merit
Short Film Competition
Melbourne Film Festival

Buster Keaton Rides Again

Best General Information Film
Canadian Film Awards
Montréal

Special Prize — Cidalc
17th International Exhibition of
the Documentary Film
Venice

Silver Trophy
Documentation category
10th San Francisco International
Film Festival

Festiva
Montréal

Le chat dans le sac

Special Prize for Best Direction
Cinematographic Festival of
Thessaloniki, Greece

Christmas Cracker

Silver Squirrel (Second Prize)
Film Centrum Foundation Film Show
Naarden, Holland

Comment savoir

Plaque of the Lion of St. Marc
Educational category
17th International Exhibition of
the Documentary Film
Venice

Special Mention
Medium Length Films
Festival of Canadian Films
Montréal International Film Festival

Les départs nécessaires

Second Prize
Silver Trophy
Documentary section
5th International Television Festival
Cairo

The Development of a Fish Embryo

Best Film
Silver Plaque
5th International Festival of
Children's Cinema in Argentina
La Plata

Fi
3rd I
Bueno

Dimensions

Silver Sombrero
Best Experimental Film
2nd International Festival of
Short Films
Guadalajara, Mexico

Silver Medal
Best Photography in Experimental Films
2nd International Festival of
Short Films
Guadalajara, Mexico

The Drag

Nominated for Best Animated Short
Academy of Motion Picture
Arts and Sciences
Hollywood

Notable Film Award
Annual Calvin Workshop
New York

The Edge of the Barrens

Diploma of Honor
3rd Exhibition of Scientific Films
Buenos Aires

Special Mention
3rd Exhibition of Scientific Films
Buenos Aires

Energy and Matter

Certificate of Merit
Scientific and Educational Film
category
11th Cork International Film
Festival
Cork, Ireland

An Essay on Science

Diploma of Honor
3rd Exhibition of Scientific
Buenos Aires



Best Feature Film
Canadian Film Awards
Montréal

Diploma of Honor
7th Survey of Maritime
Documentary Films
Milan

The Forest
Certificate of Merit
Industrial Films category
11th Cork International Film Festival
Cork, Ireland

Glaciation

Second Prize
Popularization section
3rd Exhibition of Scientific Films
Buenos Aires

Helicopter Canada

Nominated for Best Feature
Documentary
Academy of Motion Picture
Arts and Sciences
Hollywood

High Steel

Best Editing
Canadian Film Awards
Montréal

Special Youth Prize
16th International Film Festival
Berlin

First Prize
Documentary category
Bronze Statuette of St. Finbar
11th Cork International Film Festival
Cork, Ireland

Huit Témoins

Award in TV Information category
Canadian Film Awards
Montréal

I Know an Old Lady who Swallowed a Fly
Second Satellite Award
1st Annual Children's Film Festival
Santa Barbara

Un jeu si simple

Grand Prize
Festival of Short Films
Tours

Special Award
Canadian Film Awards
Montréal

Diploma of Honor
International Film Festival
Locarno, Switzerland

The Joy of Winter

Best TV Film
4th Concourse of Films for Children
Gijon, Spain

Best Film for children
4th Concourse of Films for Children
Gijon, Spain

Kenojuak

Grand Prize for Best Documentary
4th International Film Festival
of Panama

Certificate of Merit
13th International Cultural Film Festival
Tokyo

Chris Certificate Award
Educational — Information category
14th Annual Columbus Film Festival

Lacrosse

Silver Plaque
Sports Film Festival
Cortina D'Ampezzo, Italy

First Prize
Sports Films category
1st International Seminar on
Sport and Tourism
Belgrade

Ladies and Gentlemen: Mr. Leonard Cohen

Award in TV Information category
Canadian Film Awards
Montréal

Blue Ribbon Award
Literature category
American Film Festival
New York

Legault's Place

Diploma of Merit
Short Film category
Melbourne Film Festival

Best Education Film
1st Animation Film Festival
Mamaia, Rumania

Honorable Mention
Silver Medal
5th International Festival of
Children's Cinema in Argentina
La Plata

Memorandum

1st Prize
Golden Gate Award
Essay Category
10th San Francisco International
Film Festival

First Prize
Golden Gate Award
Essay Category
10th San Francisco International
Film Festival

Certificate of Merit
Television Films Category
9th Vancouver International Film
Festival

Special Mention

Medium Length Films
Festival of Canadian Films
Montréal International Film Festival

Diploma of Merit

1st Prize
Competition
14th Annual Columbus Film Festival

First Prize
Chris Statuette Award
14th Annual Columbus Film Festival

1st Prize
Film Festival

First Prize
5th International Festival of
Short Films
Buenos Aires

Notable Film Award
Annual Calvin Workshop
New York

1st Prize
Competition
Festival of Canadian films
Montréal International Film Festival

Northern Voyage
Silver Cup
7th Survey of Maritime
Documentary Films
Milan

Notes for a Film about Donna and G
First Prize (ex-aequo)
Medium Length Films
Festival of Canadian films
Montréal International Film Festival

1st Prize
Competition
Festival of Canadian films
Montréal International Film Festival

Phoebe
Blue Ribbon Award
Guidance category
American Film Festival
New York

Diploma of Merit
Short Film Competition
Melbourne Film Festival

1st Prize
Competition
Festival of Canadian films
Montréal International Film Festival

The Railrodder
Best Travel and Tourism Film
Canadian Film Awards
Montréal

Prix Femina for Cinema
Brussels

1st Prize
Competition
Festival of Canadian films
Montréal International Film Festival

The Shape of Things
Best Documentary Film
5th Festival of Cultural Films
La Felguera, Spain

60 Cycles

Best Short Film
5th Festival of Cultural Films
La Felguera, Spain

Silver Plaque
Special Prize of the Newspaper
La Nueva Espana
5th Festival of Cultural Films
La Felguera, Spain

Prize for Excellence
Uniatec Congress
Prague

Diploma of Honor
Sports Film Festival
Cortina D'Ampezzo, Italy

Award in TV Information category
Canadian Film Awards
Montréal

Syrinx

Best Experimental Film
Canadian Film Awards
Montréal

First Prize
Best Short Film
3rd International Film Festival
Addis Ababa

Certificate of Motion Picture
Excellence
10th San Francisco International
Film Festival

Trans-Canada Journey

4th Prize
8th Festival of Tourism Films
Marseilles

A Trip Down Memory Lane

Plaque of the Lion of St. Marc
Teledocumentary category
17th Exhibition of the
Documentary Film
Venice

Certificate of Motion Picture
Excellence
10th San Francisco International
Film Festival

3 hommes au mille carré

Special Mention
Short Subject category
Festival of Canadian Films
Montréal International Film Festival

First Prize
35mm category
Canadian Tourist Association Awards
Toronto

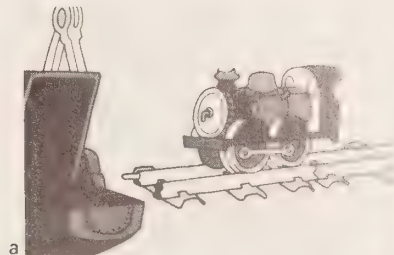
Certificate of Motion Picture
Excellence
10th San Francisco International
Film Festival
Brussels

Where Mrs. Whalley Lives

Chris Certificate Award
Mental Health category
14th Annual Columbus Film Festival

YUL 871

Best Direction
2nd Chicago International
Film Festival
Chicago



a



b



d



e



c

a *What on Earth*
b *Once Upon a Prime*
c *Angel*
d *Notes for a Film About Donna and Gail*
e *The World of Three*

Filmstrips

Blue Ribbon Award
Social Studies
Filmstrips category
American Film Festival
New York

Blue Ribbon Award
Social Studies
Filmstrips category
American Film Festival
New York

Awards

Blue Ribbon Award
International Year
Object of the Year
The International
Center
Festival

Photography

Photographers of Canada, 1966

Photographic Arts
Exhibition

Best Black and White Commercial Photograph
Parliamentary Library
Photo by Chris Lund

Black and White Photograph
Exhibition
Photo by Chris Lund

Merit Award
Wheat Harvest
Photo by Chris Lund

Photography Awards

International Photographic Exhibition, Ottawa 1967

Yousuf Karsh Award
for best collection
Photos by Lutz Dille

Yousuf Karsh Award
for best collection
Photos by Lutz Dille

Ottawa Citizen Award
for best human interest picture
Untitled
Photo by Dik Nye

Ottawa Medal:

Honourable Mention
Untitled
Photo by Vittorio Fiorucci



Fédération internationale de l'art photographique, Switzerland 1967

Our Lady of the Library

Photo by Chris Lund

Voice of Protest

Photo by Michel Lambeth

Happy Encounter

Photo by Pierre Gaudard

Solitude

Photo by Norman Hallendy

Take 5

Photo by John de Visser

Western Trail

Photo by Richard Harrington

A Warm Place

Photo by [illegible]

Sig

Photo by [illegible]

Nude

Photo by [illegible]

Photographs Hung in National Exhibitions

Professional Photographers of Canada

Reflection

Photo by John de Visser

Polar Bears

Photo by Marcel Gognac

Dorothy

The Immigrant

Robins

Wheat Harvest

Photos by Chris Lund

Pioneer Wheel

Photographs Hung in International Exhibitions

Bytown International Photographic Exhibition, Ottawa 1967

The Indian

Comfort

Photos by Chris Lund

Untitled No. 1

Untitled No. 2

Untitled No. 3

Coffee House

Photos by Lutz Dille

Untitled No. 1

Photo by Vittorio Fi

Untitled No. 2

Untitled No. 3

Photos by Joan L

Photography in the Fine Arts Exhibition, New York 1967

City

Colour photo by Freeman Patterson

Boat

Colour photo by [illegible]





**Income and
Expense**

**National Film
Board of Canada**

Income

Parliamentary Appropriations
Sales to Government departments
and agencies
Sales to others
Rentals and Royalties
Operating surplus of Canadian
Government photo Centre
Miscellaneous

Expense

(excluding depreciation,
\$330,363, and services provided
without charge by government
departments, \$1,334,200)

Refundable to Receiver General

Sales of Films and other
Visual Materials (1966-67)

Production of
films
filmstrips
photo services

Prints
films
filmstrips
stills
slides

Film equipment and supplies
Miscellaneous services

Rentals and Royalties
(1966-67)
Canada
U.S.A.
Other

Non

1966-67

as at March 31
1967

with comparative
figures for
the year ended
March 31, 1966

Assets

Cash

Accounts Receivable
Departments and agencies of
the Government of Canada

Other (less allowance for
doubtful accounts \$10,000)

\$ 1,346,686

219,684

1,566,370

Contractors' Security
Deposits (contra)

13,751

from Government of
Canada in respect of
parliamentary appropriations

156,433

Less: Unexpended balance
refundable to the Receiver
General

80,664

75,769

Employees' travel advances

45,336

inventories, at cost

Materials and supplies

work in progress

goods held for sale

571,122

405,547

347,469

1,324,138

Prepaid expenses

10,066

Equipment, at cost

(Schedule A)

Less: Accumulated depreciation

5,807,256

3,982,003

1,825,253

\$4,873,667

760,459

233,079

23,670

62,648

27,559

35,089

55,069

450,464

280,488

221,033

15,027

4,977,318

3,470,744

1,506,571

\$3,598,632

Certified correct:
E. S. Coristine
Director of Administration

Approved:
Hugo McPherson
Government Film Commissioner

Board of Canada	Accounts Payable	\$ 815,005	\$ 472,550
Liabilities	Advances by customers	390,121	317,342
	Contractors' Security Deposits (contra)	13,751	23,670
	Provision for accumulated employee leave benefits	17,935	
	Proprietary Equity of the Government of Canada per Statement A	3,636,855	2,889,111
		<u>\$4,873,667</u>	<u>\$4,599,873</u>

I have examined the above Balance Sheet and the related Statement of Income and Expense and have reported thereon under date of July 18, 1967 to the Chairman and Members of the National Film Board of Canada.

A. M. Henderson
Auditor General of Canada.

Statement of
Income and
Expense
ended
1967

Production of films and other visual materials			
General program	\$ 2,084,742		\$ 2,004,526
Films for theatrical distribution	1,108,011		675,740
Films for television	877,500		747,766
Photo services	237,834		172,876
International newsreels	119,834		126,818
Strip production	113,211		138,578
		\$ 4,541,132	3,866,304
Distribution of films			
Canadian	1,628,050		1,365,803
International	923,669		840,384
Information and promotion	283,284		300,659
	364,136		337,759
		3,199,139	2,844,605
Administrative and general services			
General services	596,629		556,556
General services	454,032		373,995
General services	186,105		126,398
		1,236,766	1,056,949
Direct cost of production of films and other			
Materials			
Departments and agencies of the			
Government of Canada	3,896,333		3,287,374
	581,194		481,873
		4,477,527	3,769,247
Direct cost of major services provided			
Services by government departments	1,334,200		1,165,800
Services by equipment	330,363		357,776
		\$ 15,119,127	\$ 13,060,681
Expense for the year			
Production of films and other visual materials			
Materials			
Departments and agencies of the			
Government of Canada	\$ 4,084,889		\$ 3,403,200
	988,555		801,550
	5,073,444		4,204,750
Materials	821,223		818,211
	67,905		41,130
Government Photo Centre			15,36
Income over expense (Statement B)	63,156		
		6,025,728	5,079,46
		\$ 9,093,399	\$ 7,981,21
Expense for the year			
Services provided by			
Government of Canada, 9, 1966			
Vote 1	\$ 6,781,500		\$ 6,272,500
Vote 15	728,000		212,700
	7,509,500		6,485,200
Unallocated balance refundable			
	80,664		27,55
		7,428,836	6,457,64
Direct cost of major services provided			
Services by government departments			
Accommodation	871,500		768,300
Contributions to Service Superannuation account	298,800		287,300
Contributions to Canada and Quebec Pension Plans	65,300		
Accounting and cheque issue services	61,400		64,700
Employees' surgical-medical insurance premiums	27,600		24,500
Carrying of franked mail	5,100		16,700
Employees' compensation payments	4,500		4,300
		1,334,200	1,165,800
Depreciation		330,363	357,776
		\$ 9,093,399	\$ 7,981,21

Proprietary Equity
for the year
ended March 31,
1967

with comparative
figures for
the year ended
March 31, 1966

National Film
Board of Canada

Statement A

Working Capital

Capital provided for the purchase of
equipment for the Canadian Government
Photo Centre under the authority of
Vote L30, Appropriation Act No. 5, 1963

Balance as at April 1

Add: Funds provided during year

Less: Depreciation included in expense for the year

Balance as at March 31

Equity represented by net book value of equipment:

Balance as at April 1

Add:

Purchases from parliamentary appropriation for
acquisition of equipment, National Film Board,
Vote 5, Appropriation Act No. 9, 1966

Net book value of furniture and furnishings
acquired from Department of Public Works
in prior years

Less:

Depreciation adjustment from previous years

Net loss on disposal of capital assets

Depreciation, included in expense not recoverable
from parliamentary appropriation

Balance as at March 31

Proprietary Equity as at March 31

\$1,811,601

\$1,278,499

\$ 139,495

45,726

185,221

20,542

164,679

1,976

1,367,076

507,317

120,607

1,995,000

4,062

330,363

4,425

60,500

\$3,636,855

		1967	1966
Income	\$ 554,040		\$ 348,214
Miscellaneous	484		
		\$ 554,524	348,214
Expense (Note 1)			
Work in Process at April 1	1,031		
Wages	278,452		183,279
Material, supplies, freight and express	143,323		84,309
Depreciation on equipment	20,542		12,966
Equipment rental	14,728		1,286
Repairs and maintenance	7,881		854
Depreciation	3,461		3,507
Postage	3,183		3,089
Telephone	2,775		2,209
Travel and supplies	1,748		5,771
Insurance	866		347
Interest	1,630		34,000
Working in other laboratories	—		2,269
	479,620		333,884
Work in Process at March 31	3,252		1,031
		476,368	332,855
Over expense for the year		78,156	15,360
Accumulated employee			
arising in prior years		15,000	
Over expense carried to			
Income and Expense		63,156	\$ 15,360
Do not include any portion of the cost of			
equipment without charge by government departments			
Statement of Income and Expense.			

	1967	1966
Total	\$1,295,745	\$1,247,431
Total	1,029,275	988,751
Total	956,122	766,351
Total	603,290	559,061
Total	369,563	333,131
Total	93,719	93,719
Shop equipment	138,824	131,561
Apparatus	116,508	99,781
Furniture	70,289	68,021
Total	279,616	239,661
Storage equipment	101,715	98,951
Phot Photo Centre equipment	239,966	192,461
Total	333,390	
Total	179,234	158,311
	\$5,807,256	\$4,977,311

Financial Statements

Comptroller of the Treasury with respect to cash transactions, the Board (in accordance with the requirements of Section 17 of the National Film Act 1950) maintains a system of accounts on an accrual basis from which the financial statements of the Board are prepared.

Section 18 of the Act provides for the establishment of the National Film Board Operating Account in the Consolidated Revenue Fund, and directs that there shall be shown as receipts in the Account (a) amounts transferred from appropriations made by Parliament for the operations of the Board in respect of expenditures incurred in such operations, but not including amounts spent for the acquisition of capital equipment, (Note: Section 18 of the Act was amended in 1963 to permit purchase of equipment for the Canadian Government Photo Centre to be charged to the Account), (b) amounts transferred from appropriations for expenditures by other departments for film activities, in respect of work undertaken for those departments, and (c) all other monies received in respect of the operations of the Board. Cheques issued by the Comptroller of the Treasury in liquidation of liabilities arising out of the expenditures incurred by the Board are charged to the Account. Following the close of each fiscal year, an amount equivalent to the excess of receipts over expenditures, reflected by the Board's accounts, is charged to the Operating Account by the Comptroller of the Treasury and is refunded to the Receiver General of Canada.

In order to show the true cost of operations, the Statement of Income and Expense includes an estimated cost of \$1,334,200 for major services which were provided by Government departments without charge to the Board, and also a

charge for depreciation on equipment amounting to \$330,363. Expenditures by the Board, for administration, production and distribution of films and other visual materials in connection with its main program, and for the cost of production and procurement of films and other visual materials and equipment for department and agencies of the Government of Canada, and for cost of sales to others, are also included in the total expense for the year of \$15,119,121. This compared with \$13,060,681 for the previous year. The Board's income, which was derived from (a) work undertaken for Government departments and agencies, (b) sales to others, (c) rentals and royalties and other miscellaneous items amounted to \$6,025,488 during the year ended March 31, 1967. \$740,870 was received from foreign sources. This compared with \$5,079,464 for the previous year, of which \$689,116 was from foreign sources. Net expense in 1966-67 was \$9,093,399 as compared with \$8,039,643 in 1965-66, and was provided by: (a) primary appropriations amounting to \$7,500,000, of which the unspent balance was \$1,000,000; (b) Receiver General of Canada was \$800,000; (c) Government departments for services provided without charge, amounting to \$1,000,000; and (d) depreciation on equipment to \$330,363 included in total. The Balance Sheet as at March 31, 1967, was audited by the Auditor General, and the Statement of Income and Expense, the Statement of Proprietary Assets, the Statement of Schedule for the Balance Sheet equipment, and a statement of the Canadian Government Photo Centre, appear in the annual report. It will be noted that the Board's equipment, which had an original cost of \$1,000,000, appears at a depreciated value of \$330,363.

Auditor General
of Canada

Ottawa, July 18, 1967

The Chairman and Members
National Film Board
Ottawa

I have examined the Balance Sheet of the National Film Board as at March 31, 1967 and the Statement of Income and Expense for the year ended on that date. My examination included a general review of the accounting procedures and such tests of accounting records and other supporting evidence as I considered necessary in the circumstances.

In my opinion, the accompanying Balance Sheet and Statement of Income and Expense present fairly the financial position of the Board as at March 31, 1967 and the results of its operations for the year ended on that date, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

A. M. Henderson
Auditor General of Canada

British Columbia	Vancouver	Abbotsford Kelowna Nelson Prince George Victoria	
Prairie Region	Saskatoon	Brandon Calgary Edmonton Prince Albert	Regina Winnipeg
Ontario	Toronto	Fort William Hamilton Hanover Kingston	London North Bay Orillia Ottawa
Quebec	Montréal	Chicoutimi Joliette Ottawa (Hull) Québec	Rimouski St-Jean Sherbrooke Trois-Rivières
Atlantic Region	Halifax	Bathurst Charlottetown Corner Brook Fredericton Moncton	New Glasgow Saint John St. John's Sydney
United States		New York Chicago San Francisco	
Europe		London, England Paris, France	
South Asia		New Delhi, India	
South America		Buenos Aires, Argentina	
National Headquarters:	Montréal, Québec		
Head Office:	Ottawa, Ontario		

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Photographers
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 Malak 1 11 38
 Rudi Haas, 8
 Rosemary Gilliat, 10
 John de Visser, 15, 34
 Egon Bork, back cover

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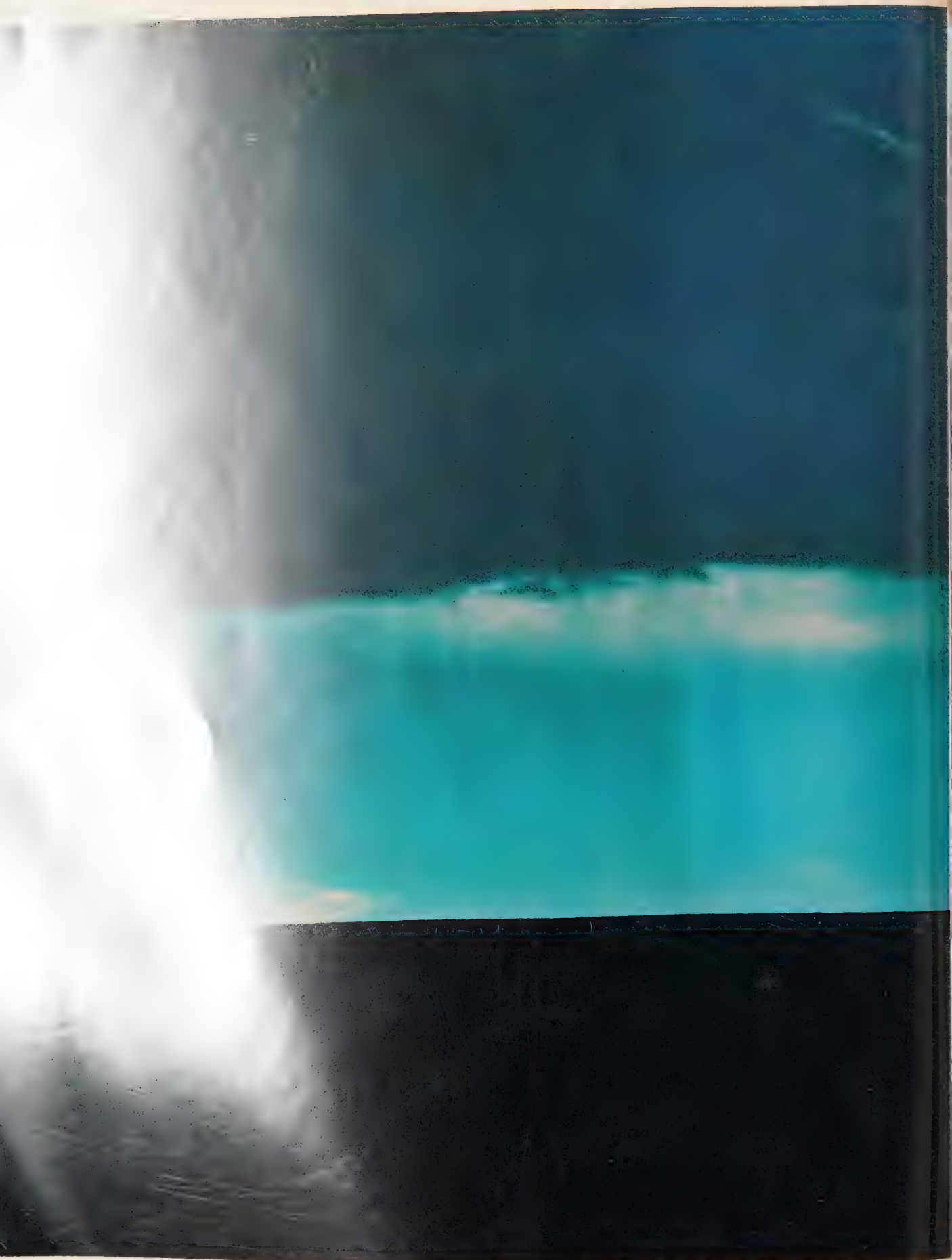
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Roger Duhamel, f.r.s.c.
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October 31, 1968

Honorable Gérard Pelletier, P.C., M.P.
Secretary of State for Canada

Sir:

I have the honor to present to you in accordance with the provisions of Section 20 (1) of the National Film Act, 1950, the Twenty-Ninth Annual Report of the work of the National Film Board of Canada for the year ended March 31, 1968.

This report was approved by the members of the National Film Board at their meeting of October 11, 1968.

Your obedient servant,

 -

Government Film Commissioner

Members of the Board

Nine members constitute the National Film Board. Four of them, including the Government Film Commissioner who is also Chairman of the Board, are from the public service and five are prominent citizens representing the five major geographical regions of the country.

Hugo McPherson, Ph.D.
Government Film Commissioner
and Chairman of the Board

W.R. Jack
Vice-Chairman of the Board
Hatzic, British Columbia

Gordon Robertson, LL.D.
Clerk of the Privy Council
Ottawa

Marcel Cadieux, Q.C., LL.D.
Under-Secretary of State for
External Affairs
Ottawa

Mrs. Keith Rand
Port Williams
Nova Scotia

Joseph W. Willard, Ph.D.
Deputy Minister of Welfare
Department of National Health and Welfare
Ottawa

Phyllis M. Grosskurth, Ph.D.
Toronto

Roger Lemelin
Quebec

Peter John Lazarowich, Q.C.
Edmonton, Alberta

1967, Canada's 100th anniversary, presented the National Film Board with the opportunity to participate fully in the Centennial celebrations. Gala screenings of the Board's films related to the Centennial were arranged in cities and towns across the country. Special showings of still photographs on the Canadian theme were exhibited. Technical advice and services were extended widely, especially to the users of film at Expo 67. But the Board's major contribution to the celebrations, the highly successful and popular Labyrinth on the Expo 67 site, was its crowning achievement. Visitors from all provinces, from all over the United States and from countries around the world, took advantage of their stay in Montreal to visit the Board's premises.

In spite of these special efforts, the fiscal year 1967-68, the subject of this report, was a remarkable period from more than one point of view. First, the figures indicate a growth in production of films and other visual materials such as filmstrips, photographs and 8mm loops. Distribution results were also impressive, and audiences for the Board's films in Canada and abroad increased significantly. In Canada, for example the number of 16mm films distributed to the public by the community film libraries, including the

Board's own offices, showed an increase of 55 per cent.

Film production, this year, showed further extension of the goals of film-making of all sorts -- features, documentaries, information films, reportages and films designed for specific social purposes. Yet the Board maintained its role both as innovator of new cinema techniques and as recorder of the nation's day-to-day evolution. Indeed, it is the new needs and greater public sensitivity or awareness that has encouraged the Board's film-makers to explore new styles and experiment in new areas of film production. New undertakings in film-making have led to fresh departures in the distribution of films, as in the case of the "Challenge for Change" production program on Newfoundland's Fogo Island and in a similar specialized film project on the economic and social problems of St.Jérôme, Quebec.

Finally, the year saw the introduction of the computer as an important aid to film-makers, particularly in the field of film animation. An immediate advantage is in reducing the need for tedious duplication of drawings by hand, and an increase in the diversity or movement of drawn figures.

Labyrinth, created by the National Film Board as one of the "theme" pavilions for Expo 67, provided a showcase for displaying the Board's creative talents to perhaps the broadest cross-section of the public ever reached by any NFB production.

Labyrinth was hailed not only in Canada but throughout the world as one of the main attractions at Expo, and also as a major advancement in the art of motion pictures. World-famous figures in the entertainment world came especially to Montreal to see Labyrinth, and the guest books at the pavilion were signed, day after day, by people distinguished in government, film, theater, industry, education and the arts.

Labyrinth operated for 186 days (including the "pre-opening" days for special guests), and presented 5,545 shows to a total audience of about 1,324,560 persons. With the exception of a few days just after opening, the standard pattern was 30 shows per day (never less than 26) and, in addition, a few extra shows were run for special groups either before or after the regular Expo day.

At no time after opening day was Labyrinth without a capacity audience, and queue waiting times increased steadily all summer and fall. Toward the end of the season, three-to-four-hour waits were normal; waits up to six hours happened regularly in the mornings, and a few peak waits of about seven hours actually occurred.

Periodicals from almost every part of the world devoted attention to the Labyrinth pavilion. A team of photographers from LIFE magazine spent four days making a striking picture of the show in progress; it was by far the most spectacular picture made of the exhibition and ran as a two-page color layout in the center pages of the LIFE issue dated July 1967.

Technical journals, mass circulation magazines, daily newspapers all bestowed their highest praise on Labyrinth. Here are some examples:

"At Labyrinth, however, one can see what sophistication and intelligence can accomplish, for Labyrinth, the most ambitious film project to date, ranges wide in content and screen relationships, across age, race, geography, history, philosophy, in an integrated structure."

Judith Shatnoff/Film Quarterly/Fall '67 issue

"Far and away the most ambitious and successful of the multi-element shows at Expo 67 is a major thematic display put together by the National Film Board of Canada and titled "Labyrinth". This is, indeed, the most ingenious and complete construction of an audio-visual experience that has ever been done, and that includes the complicated constructions at the United States and the IBM pavilions at the New York World's Fair. For this one includes a five-story building architecturally designed and built just to contain and give significance to a complex, sophisticated show that is probably as sobering and surprising as any ever put on at a fair."

Bosley Crowther/New York Times/May 14, 1967

"It looms above Expo's Cité du Havre like a monolithic medieval-modern fortress. Its severe concrete facade soars 80 feet into the air and the strange citadel occupies a 147-foot square plot of land.

"This is Labyrinth, the \$4,500,000 three-stage cinematographic adventure, created for Expo by the internationally renowned National Film Board of Canada.

"It defies simple description because it is, in fact, a unique and complex fusion of film, light, architecture, music and sound. There is no doubt, however, that it is the most ambitious film project in Canadian film history and definitely the 'hit of the show' at Expo 67."

A1 Lichtman/American Cinematographer/August '67

Labyrinth projected the National Film Board, clearly and indelibly, into the public consciousness. It established the Board as an innovator of ideas far ahead of the film industry as we know it today; it gained for the Board a world-wide stature greater than it had ever before enjoyed.

In Canada there were 788,063 showings of the Board's films in 16mm to audiences totalling 41,203,556 viewers. This represents an increase of over 278,000 showings and 10 millions of spectators over the previous year's figures. Abroad there were 673,003 showings in 16mm to a total audience of 80,052,459 people. This also is an advance over the figure for the previous year.

Bookings of Board films by theaters in Canada and abroad continued at a high level with 10,892 showings in Canada and 35,368 abroad.

Television screenings of Board films is equally impressive with 7,330 telecasts in Canada, and 13,603 abroad.

Sales of film and filmstrip prints in Canada and other countries continued to increase. Canadians bought 8,336 prints of Board films and 70,457 filmstrips. Purchasers in other countries acquired 11,129 films and 29,190 prints of filmstrips.

The Board's productions this year reached 678, of which 174 were films, 158 8mm film loops designed for schools, 86 film clips, 50 filmstrips, and 52 photostories.

Various films produced by the Board this year take special note and special intention from the rapid change in the way people live and the demands they place on life. As elsewhere, technology, especially in communications, is hastening the onset of change, sometimes at the cost of those who for various reasons are not able to share immediately in the benefits of change. Even such traditional industries as fishing have been affected by modern methods in production and marketing but not all fishermen have profited by the advances.

On Fogo Island, Newfoundland, the fishing community is one that has not developed, and consequently there is questioning among the people. To help the fishermen and their families and friends to understand the nature of their problems and how to deal with them, the Board, as a part of its "Challenge for Change" program, and with the help of Memorial University staff, this year produced some 32 short

films of discussions of problems by the Islanders. A French-language film program of the same sort was also undertaken in St.Jérôme, Quebec, a town where industry had shut down and unemployment was a grave problem. By putting the people and their problems on the screen, the films encourage a more direct and informed involvement of those concerned in finding solutions. It is expected, too, that some of these films will help other people in similar circumstances elsewhere, especially when they are shown by trained discussion leaders or social animators. This special application of films to social change has already provoked interest among social workers and social scientists: Stanford University has sent delegates to the Board; the United Nations saw a display of the Board's new techniques in social animation; and the U.S.A. Office for Economic Opportunity is actively interested in the work of "Challenge for Change".

For the General Audience

Films on the nature and effect of poverty were also produced and released to the general public during the year. Some of these received national television showing and brought evidence of widespread public concern over the economic disadvantage of many Canadians. One of these films was The World of One in Five, showing effects of poverty on health, housing, education and old age, in various cities across Canada. Another is Gros-Morne, a French-language film on life in one of the Gaspé

villages where economic progress has not kept pace with that of larger places.

Some 17 departments or agencies of the federal government contributed financially or in other ways to the success of the "Challenge for Change" program but more than half of the cost was met by the Board. The Board had full responsibility for content and style of the films but profited from the advice of national and provincial public and private agencies who are also concerned with the problem of poverty.

These agencies included those of government, universities, school boards, municipalities, social agencies and many others. All showed

equal interest and encouragement for the project.

On Fogo Island

Memorial University, Newfoundland, provided much of the direction for the making of films for and about the Fogo Island fishermen and their problems in coping with a changing economy on their Island. It is expected that the University will continue the film project after the National Film Board turns to other work elsewhere. Arrangements have already been made to provide University staff with film-making and film-using experience of the sort required. The Board's objective in the Fogo Island project was first to be of direct use to the Islanders in this vital problem of improving their situation and at the same time to test the general efficacy of films as tools for renewing or rebuilding the economic viability of a region or a way of life. To do this, the NFB film-makers concerned had to convince the fishermen that they were genuinely concerned and also that, by putting the fishermen and their views on the screen, impetus could be given to the task of finding solutions. Thus, the fishermen and their wives, their school and church leaders, the local store-keepers, and others, were encouraged to reveal on camera just what they felt about fishing

and its prospects on the Island and also the larger problems of the Island society, education for the children, the opportunity for the next generation, social welfare and co-operatives. Altogether, the Fogo Island films were meant to reveal the whole of the fisherman's predicament, the obvious problems and those less easily apparent to the eye. Assembled rapidly, the films were shown to the people depicted, so that they could see where they differed and where they agreed. Colored by the hopes, attitudes and energies of each individual, these Fogo Island films have a quality of humanity that could render them useful elsewhere; but if some change for the better occurred in the life and outlook of the people as a result of this project, then the films could be judged to have reached their aim. Wider uses of the films would bring rich, and not unexpected dividends. In this sense the Fogo Island project was similar to the 20 "working" films made three years ago for use in an Arda project in Quebec. This new technique of social animation deserves broad development. Its implications, both national and international, are extremely important.

In the same spirit of furthering projects concerned with social change, the Board this year made several films to show the situation of some of Canada's Indian people. Among the films were Indian Relocation at Elliot Lake -- A Report, PowWow at Duck Lake and Encounter with Saul Alinsky. In the latter film, Indians from the Rama reserve in Ontario discuss with the American sociologist what they might do to improve their economic outlook while retaining their character as Indians. PowWow at Duck Lake (Saskatchewan) shows an Indian gathering where delegates from various reserves find common cause in the search for a way out of

the prevailing poverty of life on the reserves.

The film made at Elliot Lake (Ontario) is a report on an experiment in aiding Indian families to make a more confident transfer from the reserve to life in town. The film shows how 20 families were chosen, moved to a modern town, provided with special courses and advisers, introduced to modern homes and kitchens -- all of this to help them find their own way into ordinary Canadian life. The film, without editorializing, throws light on the attitudes of both the white and Indian cultures, and on their strengths and weaknesses.

Society has many elements, often juxtaposed. Cinema that really wishes to show the whole of society, and especially change occasioned by the melding of its diverse forces, must in some way separate and identify each element. Hence, while giving due acknowledgment to the crucial problem of improving the situation of the poorer fifth of the population, the Board has also shown in its films other challenging aspects of the Canadian life and scene. Among these were films on the problems of the working mother, trade unions in transition, scientific developments, the changing pattern of a city's life, the adjustments of an immigrant family, the young rebels, the rise of the cinema arts. All these films have the broad goal of illuminating essential questions in a thoughtful and stimulating way. An example is De mère en fille (Like mother, like daughter) where a woman's pregnancy is shown in the context of today's life and obligations, including a job. The film tries to show all that a woman feels during this time and how her condition affects her first child and her husband, before and after the new child arrives. The film takes particular note of the problems a new child creates in the working life of the mother in Canada and elsewhere. Nurseries here and abroad are compared.

Do Not Fold, Staple, Spindle or Mutilate shows the changing pattern of activity and relations in a trade union local, but also reveals the conflict of the generations that is felt in so many other aspects of life today. The aging union president, after 25 years of dedicated service to his fellows, is at last turned out by the new membership who hardly

know him or his record and see only that his way of handling negotiations personally is not suited to an impersonal management. Kid Sentiment (Kid stuff) is also about the youthful rebellion against outworn ways, but this time among adolescents at the go-go stage. Filmed with humor, sympathy and respect, it was viewed by the critics as an honest and engaging study of youngsters in Montreal today.

The feature film set in Montreal, The Ernie Game, dealt with another recent phenomenon of many cities on this continent -- the young people who have left the parental roof to cluster downtown until they form homes of their own. Ernie's estrangement from family and from life is greater than most, but it is pertinent to the way many young people are living today. In the other features, Waiting for Caroline and Le Grand Rock (Big Rocky), other contemporary predicaments of youth are reflected.

A less personal story is told by Les Acadiens de la Dispersion (Acadians far from home), which recalls the scattering of Canada's Acadian people in the 1800's and shows how they live today in places sometimes far from their homeland as in Louisiana and France. The film does not dwell on the old injustice, but rather it shows the Acadians' will and confidence for the future wherever they happen to be.

The Board's function as reflector and interpreter of the diverse elements of present-day Canadian life is also seen this year in many other films. Some of these seek and find the less common or expected view of familiar subjects, as was the case in Steeltown, a study

of the city of Hamilton that discovers aspects of neighborhood life that might well go unnoticed even by many of its own citizens. One such vignette was the Christmas service of the Serbian church, where an oak tree rather than a fir has pride of place in the ceremony. In the same way the film The Indian Speaks surprises with a picture of some Indians who have found a place and respect in white society but have then voluntarily gone back to their

own ways. The effect of this film is to leave non-Indian Canadians wondering if the Indian does not have a spiritual wealth greater than the rest. Among the Indians shown here are a painter well known to the galleries of Toronto and Montreal, and an office secretary in Vancouver with a charm and accomplishment no less than her pride in her origin and her ease in passing from one society to the other at will.

While they are concerned primarily to serve the needs and the interest of Canadians of this time, NFB films do become a rich historical resource for all who wish to look back at what happened in the past. Thus they serve as a memory for Canada. Films record the transformation of life as the years pass, permitting old values to be re-examined at will; and they can recreate a picture of the past by restaging history and the way it used to be. An example, the actual documentation of people and events of our time that may soon be gone, is Le règne du jour (The way things are), where we witness an old Quebec couple who, after a full life in their own rural community, set out for France to see how people live in Normandy, the home of their own ancestors. Alexis Tremblay who "stars" in Le règne du jour died in 1967, shortly after the film was finished. He was 80. Madame Tremblay is still alive and well and living at Ile-aux-Coudres, an island in the St. Lawrence familiar now to people around the world who saw the previous film, Pour la suite du monde (The Moontrap), in which the Tremblays also appeared. In this old couple we recognize a dignity, resourcefulness and self-respect, a humor and capacity for life, that may be passing now that so many Canadians are leaving their farms for a place in the cities. It is a view of people and a way of life that touches all audiences with the fulness of its humanity.

The simple story of the journey of this old couple and the wisdom of their words produces a universal appeal and effect. Neither the novelty of travel, new places, nor new acquaintances makes the slightest change in their wise and tolerant reaction to life. In

Normandy, from which their ancestors came three hundred years before, the Tremblays were at home, recognizing ways little different from their own and finding genuine kinship of outlook, feeling and appreciation of life. It was this truth of feeling as well as fact that won applause of the public at the Montreal International Film Festival, at Cannes, on television networks in Canada and France, and in the art theaters.

The Netsilik Eskimo film series, also completed during the year under review, shows a people who live outside the regions familiar to most Canadians. Among these people were some who had not seen a white man prior to 1923, according to Knud Rasmussen, the Danish explorer. From the memories of some of these Eskimos, a team of film-makers and ethnologists early in this decade recreated and documented on color film the earlier life of these Eskimos before acculturation by the whites. Several families were persuaded to take part in the recreation of the old ways, to again make clothing, kayaks, fishing spears, skin tents, etc., as they used to do, and to carry out fishing, caribou hunting, sealing, and travel as it was formerly done. The filming, begun in 1963, continued through four seasons and produced some 160,000 feet of accurate documentation of the old pattern of Eskimo life. From this footage some nine films of an hour's duration each were edited; all are considered of great value to the history and understanding of human life and culture. The filming was done by the Education Development Center Inc., of Newton, Mass., financed by a grant from the National Science Foundation and the

Ford Foundation. The purpose was to act before it was too late to get the early Eskimo culture onto film. But in the Arctic, film-making equipment was limited by available transport and one result was a shortage of sound recorded on location. Turning to the Board, the Education Development Center found much of the required sound effects, even to appropriate Eskimo dialogue, all of which was carefully edited into the films with highly authentic results. In return for this and other services the Board secured the rights for distribution of the films and the right to produce from the footage a series of children's story films focused on a six-year-old Eskimo boy. From introductory showings of the thirteen children's films it seems likely that they will be

received with delight by children not only in Canada but in many other countries around the world. The series was designed primarily for television release.

In addition to these films about the Tremblays and the Netsilik Eskimos, should be added some briefer films dealing with ways of mankind. One of these is the film 9 minutes, showing the ancient Greek-Roman style of wrestling, and Avec tambours et trompettes about the Quebec fraternity, the Zouaves, who have a semi-military character. All of these films will undoubtedly form a historical collection of increasing value as the years go by. To them could be added the Board's films of Expo 67.

The Board's fortnightly photostories continued to present a variety of other interesting aspects of contemporary Canada to millions of newspaper and magazine readers.

Arctic explorers, nuclear scientists, Italian immigrants, cigar-chewing cowboys, world-renowned pianists, fashion models, politicians and entomologists, all jostled for space in copiously illustrated stories on

research, industry, culture and art, regional development, recreation, and big-city life.

And when the year ended these photostories had reached a Canadian audience of millions and, through the wide circulation of United Press International, the New York Times News Service, and the national newspapers and magazines of 31 other countries, many more unknown millions of people all over the globe.

Many more people now as a matter of course turn to films for assistance with their many activities. Films serve for reflection and information, for encouraging social action, and as adjuncts in instruction or personal development. Films were one of the first of the audio-visual aids to reach the teacher, and they continue to hold a favored place in education, but nowadays there are many other developing applications of this medium. With the extension of the application of films, new methods of putting films before the public develop, as well as new approaches in screen education or visual literacy.

For citizens and teachers concerned in cultivating taste and discrimination in what is seen on the screen, the National Film Board again this year assisted with a summer workshop on the film arts and film appreciation. This was held in Montreal with collaboration of McGill University but it drew its participants from across the country. Statistics on the general public involvement in film activities remain, however, the best indication of the growth of the film movement both in Canada and abroad.

The new needs and the wider demand for Board films was met this year by a greater decentralization of the Board's own system of loaning films to the public. The response was gratifying: in Canada 788,063 showings of Board films, up 55 per cent over the previous year, with a total audience of 41,203,556 people. These figures refer to reported showings of the Board's own loan prints and do not include the unreported audiences of the Board's films bought by other organizations

and shown for their own purposes.

In the year under review various institutions bought some 8,336 prints of the Board's films for their own use. In addition, 70,457 filmstrips were sold. The sales figures for the previous year were: films -- 5,711; filmstrips -- 47,921.

Canadian distribution figures include films released in other years as well as the present year, since many older films continue to be popular. Among these are: Helicopter Canada (1966), with 2,840 showings this year; Universe (1960), 4,507 showings; The Voyageurs (1965), 2,753 showing; Expo 67: A Preview, 8,813 showings (French and English). Some figures for French-language films are: Les bacheliers de la 5e (1962), 739 showings; Félix Leclerc, troubadour (1959), 730 showings; L'étang (1956), 860 showings.

To meet the growing interest in special selections of films to fit popular social programs, the Board this year extended circulation of groups of films for such diverse projects as family life education, social problems, Canadian arts and artists, and Canadian travel film programs. CBC and private television networks or stations also made further use of the Board's film services. Among the films televised this year were: Le règne du jour, Bois-Francs, Gros-Morne, The World of One in Five, Steeltown, and The Summer We Moved to Elm Street. The Board also saw continued interest in the booking of its films for theaters. Theatrical shorts distributed this year included Blades and Brass, Canadians Can Dance, What on Earth, La moisson, Un enfant... un pays, Dimensions. Bookings of the Board's

films by theaters this year reached 10,892.

The figures for films distributed abroad were equally rewarding: 673,003 showings to a total round-the-world audience of 80,052,459 people. A good number of these showings resulted from the loan of the Board's films through the 16mm film libraries established in 83 Canadian Embassies and government posts abroad.

It is through the cooperation of the Department of External Affairs that 38,461 prints of our films are circulated around the world, many of them in 39 foreign versions.

To these can be added the large audiences reached by some 300 film titles shown in cinemas abroad through contracts with 202 theatrical distributors, and through television agreements now covering more than 900 films. This activity brings Canada's image to an extensive audience abroad.

There are many examples giving life and even drama to the distribution figures of the Board's films. As the demand grows for its productions, the Board, within its means, extends distribution activities and facilities. To meet all the interest of U.S. citizens a new National Film Board office was opened this year in Detroit, primarily to distribute Canadian travel films; and, to serve general film distribution of the Board's films in the Orient, an office was opened in Tokyo. In Dallas and New York, new film libraries are now open in the Canadian consulates. In addition, with the cooperation of the Department of External Affairs, films are now available to borrowers at the Canadian posts in Ethiopia, Tunisia, Senegal, and Thailand. A film library is also now active in Port Moresby, Papua. Zambia now has a film library and the Board's films now are seen on the Zambian national television.

The Growth of Film Distribution

A Few Examples

In the United States

The film Paddle to the Sea, nominee for an Academy award, has already been sold to many organizations, a total to date of 340 copies. Sales of the Board's productions in the United States have grown steadily over the years: in 1964-65 -- 3,881 prints; in 1966-67 -- 7,388

prints; in the present year -- 7,841 prints. Such large sales of Canadian films to United States organizations, particularly the schools, greatly extends knowledge of Canada in the neighbor country.

In South America

South Americans have always borrowed the Board's films made available to them through the film libraries of Canadian government posts and others. Now this familiarity with Canadian films is about to be extended through cinemas and television showings. Some forty

films are included in the contract for cinema showings in the Argentine, Uruguay, Brazil and Chile. An Argentinian distributor also now has rights for distribution of 33 films on television as well as in the cinemas of his country.

In Great Britain

Many new films from the National Film Board have been added in the past year to those already being distributed in the cinemas of England. Among the new subjects are Paddle to the Sea, Judoka and Toys. Great Britain also

continued to be the Board's largest European customer for 16mm sales prints. Some 395 16mm prints were sold there during the year. The BBC continued to contract for televising of the Board's films.

In France

A network of film libraries has obtained 292 prints of the Board's films and will make them available in some 21 French cities where there are academic institutions. With the help of the University of Paris, the Board's staff in France organized a series of 113 showings of Canadian scientific films. This took place in

the Palais de la Découverte with some 13,150 participants. French television presented Le règne du jour in a special context and with subsequent discussion by a panel of guests. Some 1,500 televiewers called or wrote to express their pleasure in this showing.

The Growth of Film Distribution

A Few Examples (cont.)

In Germany

Western Germany's television stations showed 25 Canadian films during the year. Among these were Notes for a Film about Donna and Gail, Paddle to the Sea and Pour la suite du monde (The Moontrap). Contracts for cinema distribution covered eight films, among them La forme des choses (The Shape of Things), Notes sur un triangle (Notes on a Triangle), Toys and The Great Toy Robbery.

In Italy

The 600 or so films in the film library at the Canadian Embassy in Rome were loaned for some 10,400 showings during the year. Italian television showed 22 films distributed by the Board.

In India

Some 1,250 copies of two films, Food and People by the Billions (this last in six languages) were placed in distribution and are still being shown.

Here then is an over-all view of NFB production and distribution of films during the fiscal year 1967-68, in which is seen both the changing social role of film, and the record of Canada's evolution -- of interest now and for the years to come. In all these films the technical and aesthetic quality is generally apparent, but this year again there were some films in which the arts of film-making were especially to be noticed. Two of these were Norman McLaren's Pas de deux and Moretti's Un enfant...un pays, both of which made fresh advances in the art of animation. In this review of the year's work the main trends and accomplishments have been noted. It has not been possible to mention all the films and all the film activities; instead, our narrative suggests by examples the scope and the direction of the whole. A complete list of all NFB productions will be found elsewhere in the report. This list includes filmstrips, photostories, etc., as well as films. The tables and diagrams showing the volume of production and distribution, and the section dealing with the Board's finances complete the report.

Note: Some films named in the body of this report may not appear in the complete list of film titles. Such films, though in production during 1967-68 were not fully finished by March 31st, the end of the fiscal year. Films that overran the budgetary period will be listed in the next annual report.

Production 1967-68

NFB Program

English originals

Adventures
10 minutes 6 seconds
color 16mm

Blades and Brass
9 minutes 50 seconds
color 35mm and 16mm

The Circle
57 minutes 28 seconds
black-and-white 16mm

The Cruise
8 minutes 20 seconds
color 35mm and 16mm

Do Not Fold, Staple, Spindle
or Mutilate
50 minutes 1 second
black-and-white 16mm

Ethiopian Mosaic
10 minutes 14 seconds
color 35mm

Fisherman's Fall
13 minutes 38 seconds
color 35mm and 16mm

Flight
7 minutes 45 seconds
color 35mm and 16mm

The House that Jack Built
8 minutes 2 seconds
color 35mm and 16mm

Illegal Abortion
27 minutes 57 seconds
black-and-white 16mm

Impressions of Expo 67
8 minutes 21 seconds
color 35mm

Job Interview
2 minutes 41 seconds
color 16mm silent

Little White Crimes
27 minutes 58 seconds
black-and-white 16mm

Never a Backward Step
57 minutes 11 seconds
black-and-white 16mm

Play at Home
5 minutes 35 seconds
color 16mm silent

Poen
4 minutes 35 seconds
black-and-white 35mm and 16mm

Population Explosion
14 minutes 32 seconds
color 35mm and 16mm

Restricted Dogs
14 minutes 10 seconds
black-and-white 16mm

Steeltown
55 minutes 33 seconds
color 16mm

The Summer We Moved to
Elm Street
28 minutes 2 seconds
color 16mm

Tuktu and the Big Kayak
14 minutes 16 seconds
color 16mm

Tuktu and the Eskimo Dogs
14 minutes 10 seconds
color 16mm

Tuktu and the Indoor Games
14 minutes 18 seconds
color 16mm

Tuktu and the Magic Spear
14 minutes 15 seconds
color 16mm

Tuktu and the Ten Thousand
Fishes
14 minutes 13 seconds
color 16mm

Tuktu and the Trials of
Strength
14 minutes 18 seconds
color 16mm

We're Gonna Have Recess
9 minutes 20 seconds
color 16mm

What in the World is Water
11 minutes 38 seconds
color 16mm

Challenge for Change:

Encounter at Kwacha House --
Halifax
17 minutes 55 seconds
black-and-white 16mm

Encounter with Saul Alinsky
Part 1: CYC Toronto
28 minutes 48 seconds
black-and-white 16mm

Encounter with Saul Alinsky
Part 2: Rama Indian Reserve
32 minutes 6 seconds
black-and-white 16mm

Halifax Neighborhood Center
Project
33 minutes 10 seconds
black-and-white 16mm

Indian Dialogue
27 minutes 43 seconds
black-and-white 16mm

Indian Relocation at Elliot
Lake - A Report
29 minutes 55 seconds
black-and-white 16mm

Production 1967-68

NFB Program

English originals (cont.)

Pikangikum	PowWow at Duck Lake
9 minutes 22 seconds	14 minutes 30 seconds
black-and-white 35mm and 16mm	black-and-white 16mm

Challenge for Change (Newfoundland Project)

Andrew Britt at Shoal Bay	The Fogo Island Improvement Committee	The Songs of Chris Cobb
14 minutes 38 seconds	13 minutes 18 seconds	7 minutes 41 seconds
black-and-white 16mm	black-and-white 16mm	black-and-white 16mm
Billy Crane Moves Away	Jim Decker Builds a Longliner	The Story of "The Up Top"
17 minutes 40 seconds	19 minutes 15 seconds	8 minutes 55 seconds
black-and-white 16mm	black-and-white 16mm	black-and-white 16mm
Brian Earle on Merchants and Welfare	Jim Decker's Party	Thoughts on Fogo and Norway
10 minutes 10 seconds	6 minutes 46 seconds	16 minutes 10 seconds
black-and-white 16mm	black-and-white 16mm	black-and-white 16mm
Citizens Discussions	Joe Kinsella on Education	Tom Best on Cooperatives
28 minutes 16 seconds	7 minutes 18 seconds	12 minutes 20 seconds
black-and-white 16mm	black-and-white 16mm	black-and-white 16mm
Discussion on Welfare	The McGraths at Home and Fishing	Two Cabinet Ministers
6 minutes 53 seconds	11 minutes 3 seconds	18 minutes 50 seconds
black-and-white 16mm	black-and-white 16mm	black-and-white 16mm
Dan Roberts on Fishing	The Mercer Family	A Wedding and Party
16 minutes 18 seconds	9 minutes 58 seconds	10 minutes 58 seconds
black-and-white 16mm	black-and-white 16mm	black-and-white 16mm
Fisherman's Meeting	The Merchant and the Teacher	William Wells Talks about the Island
27 minutes 21 seconds	13 minutes 16 seconds	11 minutes 55 seconds
black-and-white 16mm	black-and-white 16mm	black-and-white 16mm
Fogo's Expatriates	Some Problems of Fogo	A Woman's Place
15 minutes 6 seconds	21 minutes 26 seconds	16 minutes 15 seconds
black-and-white 16mm	black-and-white 16mm	black-and-white 16mm

Ethnographic Films: Netsilik Eskimos

At the Autumn River Camp Part 1	Building a Kayak -- Part 2	Fishing at the Stone Weir Part 1
26 minutes 18 seconds	32 minutes 46 seconds	30 minutes 20 seconds
color 16mm	color 16mm	color 16mm
At the Autumn River Camp Part 2	At the Caribou Crossing Place Part 1	Fishing at the Stone Weir Part 2
33 minutes 6 seconds	30 minutes 15 seconds	26 minutes 52 seconds
color 16mm	color 16mm	color 16mm
Building a Kayak -- Part 1	At the Caribou Crossing Place Part 2	Jigging for Lake Trout
32 minutes 20 seconds	29 minutes 21 seconds	31 minutes 56 seconds
color 16mm	color 16mm	color 16mm

Production 1967-68

NFB-CBC Co-production

English originals

The Ernie Game
88 minutes 10 seconds
color 35mm

Waiting for Caroline
84 minutes 8 seconds
color 35mm

The World of One in Five
46 minutes 46 seconds
black-and-white 16mm

NFB Program - English

Revisions and Versions

Knowing to Learn
71 minutes 30 seconds
black-and-white 16mm

Notes for a Film about
Donna and Gail
48 minutes 38 seconds
black-and-white 16mm

A Child in His Country
13 minutes 25 seconds
color 35mm

Knowing to Learn (TV)
58 minutes 17 seconds
black-and-white 16mm

NFB Program - Sponsored Films

English originals

Agriculture
After Eve
6 minutes 30 seconds
color 16mm

Toronto Islands
1 minute 48 seconds
color 16mm

Forestry & Rural Development
Data for Decision
22 minutes 15 seconds
color 16mm

Choice Pork
4 minutes 42 seconds
black-and-white 16mm

Winnipeg, City of Rivers
2 minutes
color 16mm

Woodlot Management
9 minutes 53 seconds
color 16mm

Canadian Government Travel
Bureau
Televisits (7):
Charlevoix County
2 minutes 20 seconds
color 16mm

Canadian Wheat Board and
Board of Grain Commissioners
Wheat
16 minutes 30 seconds
color 16mm

Indian Affairs and
Northern Development
The Accessible Arctic
23 minutes 32 seconds
color 16mm

Elk Island National Park
2 minutes 6 seconds
color 16mm

Centennial Commission
The Buildings Already Begun
17 minutes 20 seconds
color 35mm and 16mm

The Indian Speaks
40 minutes 20 seconds
color 35mm and 16mm

Qu'Appelle Valley
2 minutes 20 seconds
color 16mm

Energy, Mines & Resources
The Continuing Past
24 minutes 33 seconds
color 16mm

The North Has Changed
27 minutes 22 seconds
color 16mm

St. John's Reversing Falls
2 minutes 6 seconds
color 16mm

Souris
1 minute 55 seconds
color 16mm

Fisheries
Trawler Fishermen
22 minutes 22 seconds
color 16mm

Manpower
Business Management
Programme: VTR
42 minutes 5 seconds
black-and-white 16mm

Production 1967-68

NFB Program - Sponsored Films

English originals (cont.)

National Defence	Menu	Secretary of State
A.S.W. Maritime Briefing	22 minutes	Twenty Million People
21 minutes 5 seconds	color 16mm	25 minutes 30 seconds
color 16mm		color 16mm
Canadian Forces Hydrofoil	Quebec Winter Games 1967	
Ship: Concept and Design	28 minutes	Solicitor General
21 minutes 28 seconds	color 16mm	Reception
black-and-white 16mm		28 minutes 2 seconds
		black-and-white 16mm
Downloading	National Capital Commission	
16 minutes 23 seconds	Ottawa -- Reflection of	Trade and Commerce
black-and-white 16mm	a Nation	Canadian Wood Frame Houses
	13 minutes 26 seconds	15 minutes 35 seconds
Mapping for Defence	color 16mm	color 16mm
14 minutes 15 seconds		
color 16mm		
Nuclear Defence at Sea	National Museum of Canada	I am a Country
28 minutes 15 seconds	Confederation Loop #1	25 minutes 7 seconds
color 16mm	5 minutes 15 seconds	color 16mm
	black-and-white 16mm	
Strong and Free	Confederation Loop #2	
18 minutes 40 seconds	5 minutes 10 seconds	Transport
color 16mm	black-and-white 16mm	In One Day
		17 minutes 31 seconds
Uploading	Confederation Loop #3	color 35mm and 16mm
26 minutes 45 seconds	2 minutes	
black-and-white 16mm	color 16mm	The Transportation of
		Ore Concentrates
CNE -- Exhibit 1967		11 minutes 11 seconds
9 minutes 38 seconds	National Revenue	black-and-white 16mm
color 16mm	Counter Etiquette -- Part 1	
	31 minutes 8 seconds	Canadian Participation at Expo
	black-and-white 16mm	Growth of Canada Exhibit
National Health and Welfare		5 parts
Charlie's Day	Counter Etiquette -- Part 2	26 minutes 20 seconds
11 minutes 45 seconds	33 minutes 43 seconds	color 35mm
color 16mm	black-and-white 16mm	
		Individual in the Community
The Name of the Game is	Tax is Not a Four-letter	5 minutes
Volleyball	Word	black-and-white 35mm
9 minutes 40 seconds	9 minutes	
color 16mm	color 35mm and 16mm	
Life Line	RCMP	Export Credits Insurance
19 minutes 48 seconds	Police Service Dogs	Corporation
color 16mm	17 minutes 33 seconds	Export Credits Insurance
	color 16mm	Corporation
Badminton		10 minutes 20 seconds
13 minutes 32 seconds	To Track a Shadow	color 16mm
color 16mm	18 minutes 28 seconds	
	color 16mm	

Production 1967-68

NFB Program - Sponsored Films

English revisions

Atomic Energy

Atomic Energy in Canada
26 minutes 53 seconds
color 16mm

National Defence

Problem Counselling
23 minutes 55 seconds
color 16mm

Fisheries

North Pacific
26 minutes 43 seconds
color 16mm

National Research Council

Construction on Permafrost
41 minutes 20 seconds
black-and-white 16mm

Canadian Participation at Expo

The Canadian Pavilion --
Expo 67
18 minutes 58 seconds
color 16mm

NFB Program - Sponsored Films

Bilingual originals

Indian Affairs and
Northern Development

Indian Memento
18 minutes 12 seconds
color 16mm

Atlantic Parks

17 minutes 20 seconds
color 35mm and 16mm

NFB Program

French originals

Ca n'est pas le temps des
romans

28 minutes 5 seconds
color 16mm

Gros-Morne

61 minutes 45 seconds
color 16mm

Neuf minutes

9 minutes 12 seconds
black-and-white 35mm and 16mm

Le règne du jour

118 minutes 19 seconds
black-and-white 16mm

Un enfant...Un pays

13 minutes 35 seconds
color 35mm and 16mm

Afrique libre

58 minutes 15 seconds
black-and-white 16mm

Cinéma et réalité

58 minutes 14 seconds
black-and-white 16mm

Chantal: en vrac

49 minutes 58 seconds
color 16mm

Jeux de Québec

9 minutes 38 seconds
color 35mm

La télévision est là

58 minutes 9 seconds
black-and-white 16mm

C'est pas la faute à

Jacques Cartier
87 minutes 30 seconds
color 16mm

Avec tambours et trompettes

27 minutes 33 seconds
color 35mm and 16mm

Image, que me veux-tu?

58 minutes 9 seconds
black-and-white 16mm

Kid Sentiment

86 minutes 35 seconds
black-and-white 35mm and 16mm

Production 1967-68

NFB Program - French

Revisions and Versions

Le monde de Madame Whalley
27 minutes 55 seconds
black-and-white 16mm

Mourir champion
9 minutes 40 seconds
color 35mm and 16mm

Objectif: Expo 67
8 minutes 21 seconds
color 35mm and 16mm

La flottille blanche
15 minutes 16 seconds
color 35mm and 16mm

4350 pieds sous terre
8 minutes 50 seconds
color 35mm

Mosaïque éthiopienne
10 minutes 14 seconds
color 35mm and 16mm

Citérama
1 minute 28 seconds
black-and-white 16mm

Le campeur décampe
7 minutes 23 seconds
color 35mm and 16mm

Métamorphoses dans les
Prairies
13 minutes 40 seconds
color 16mm

Métamorphoses dans les
Rocheuses
12 minutes 18 seconds
color 16mm

"Ernie"
88 minutes 9 seconds
color 35mm

Des Indiens au lac Dipper
18 minutes 21 seconds
color 16mm

Kurelek
10 minutes 8 seconds
color 35mm and 16mm

Explosion démographique
14 minutes 34 seconds
color 35mm and 16mm

La croisière
8 minutes 20 seconds
color 35mm and 16mm

Avec Buster Keaton
55 minutes 25 seconds
black-and-white 16mm

Le beau dérangement
10 minutes 28 seconds
black-and-white 16mm

Lames et cuivres
9 minutes 50 seconds
color 35mm

L'ours et la souris
7 minutes 38 seconds
color 16mm

Métamorphoses dans les
Maritimes
13 minutes 6 seconds
color 16mm

Vol
7 minutes 45 seconds
color 35mm

NFB Program - Bilingual

Pas de deux
13 minutes 22 seconds
black-and-white 35mm and 16mm

NFB Program - Sponsored Films

French originals

Agriculture
Cuisinons le porc
4 minutes 42 seconds
color 16mm

Canadian Government Travel
Bureau
La cité des rivières
26 minutes 58 seconds
color 16mm

Central Mortgage and Housing
Corporation
Vivre sa ville
17 minutes 5 seconds
color 16mm

Commercial Credit Export
Corporation
Société d'assurance des
crédits à l'exportation
10 minutes 20 seconds
color 16mm

Manpower and Immigration
En octobre
18 minutes 13 seconds
color 16mm

National Capital Commission
Ottawa -- Fièvre capitale
13 minutes 26 seconds
color 16mm

Production 1967-68

NFB Program - Sponsored Films

French originals (cont.)

National Defence
Tattoo '67
19 minutes 40 seconds
color 35mm

Secretary of State
Nous sommes vingt millions
25 minutes 30 seconds
color 16mm

World's Fair Corporation
Le Pavillon du Canada
18 minutes 58 seconds
color 16mm

National Health and Welfare
Le badminton
13 minutes 32 seconds
color 16mm

Transport
Mise à flot d'un radeau de sauvetage
11 minutes 31 seconds
color 16mm

Menu
12 minutes 9 seconds
color 16mm

NFB Program - Sponsored Films

Revisions and Versions - French

Centennial Commission
Des pierres nous parlent
17 minutes 20 seconds
color 35mm

Secretary of State
Le choc des générations
27 minutes 1 second
black-and-white 16mm

Transport
Au jour le jour
17 minutes 12 seconds
color 35mm and 16mm

Central Mortgage and Housing Corporation
Les provinces des Prairies et l'habitation
14 minutes 5 seconds
color 16mm

Confédération -- Boucle no 1
5 minutes 15 seconds
black-and-white 16mm

Confédération -- Boucle no 2
5 minutes 10 seconds
black-and-white 16mm

NFB Program - English

Clips and Promo Clips

Never a Backward Step (1)
20 seconds
black-and-white 16mm

Things I Cannot Change
20 seconds
black-and-white 16mm

The Circle (3)
20 seconds
black-and-white 16mm

Never a Backward Step (2)
20 seconds
black-and-white 16mm

Steeltown
20 seconds
color 16mm

O Canada (1)
60 seconds
color 16mm

Never a Backward Step (3)
20 seconds
black-and-white 16mm

The Circle (1)
60 seconds
black-and-white 16mm

O Canada (2)
60 seconds
color 16mm

Things I Cannot Change
60 seconds
black-and-white 16mm

The Circle (2)
20 seconds
black-and-white 16mm

O Canada (3)
60 seconds
color 16mm

Production 1967-68

NFB Program – English

Clips and Promo Clips (cont.)

Energy, Mines and Resources	Manpower and Immigration	The Ernie Game (1)
Le passé vivant	A mon avis	60 seconds
24 minutes 5 seconds	9 minutes 10 seconds	color 16mm
color 16mm	black-and-white 16mm	
		The Ernie Game (2)
Le chercheur		20 seconds
21 minutes 21 seconds	National Defence	color 16mm
color 16mm	La nouvelle vague	
	9 minutes 38 seconds	The Ernie Game (3)
	color 16mm	5 minutes
Fisheries		color 35mm
Pacifique nord	National Health and Welfare	Waiting for Caroline (1)
26 minutes 45 seconds	Les jeux de l'amour et de	60 seconds
color 16mm	l'oxygène	color 16mm
	11 minutes 45 seconds	
Forestry and Rural Development	color 16mm	Waiting for Caroline (2)
Les régions forestières du		20 seconds
Canada	Maître de son temps	color 16mm
17 minutes 13 seconds	23 minutes 48 seconds	
color 16mm	black-and-white 16mm	Waiting for Caroline (3)
		5 minutes
Industry	Northern Affairs	color 35mm
Le Canada à l'âge aérospatial	Arctique: Voie ouverte	World of One in Five (1)
16 minutes 37 seconds	23 minutes 35 seconds	59 seconds
color 35mm and 16mm	color 16mm	black-and-white 16mm
		World of One in Five (2)
Justice	Au Nord, bien du nouveau	19 seconds
Squarejohns	27 minutes 25 seconds	black-and-white 16mm
27 minutes 40 seconds	color 16mm	
black-and-white 16mm		
	Post Office	
	Au pied de la lettre	
	16 minutes 29 seconds	
	black-and-white 35mm & 16mm	

NFB Program – English

Sponsored Clips

National Parks:	#3 Mountains	Smoking and Health: Dynamite
#1 Nature Trails	20 seconds	60 seconds
60 seconds	color 16mm	color 35mm and 16mm
color 16mm		
#2 Fall	#4 Rivers and Lakes	
20 seconds	60 seconds	
color 16mm	color 16mm	

Production 1967-68

NFB Program - English

Sponsored Clips (cont.)

Mail Early: Falling Mail

20 seconds

color 16mm

Do It Now "Farm"

60 seconds

color 35mm and 16mm

Forestry Hunter and His Dog

60 seconds

color 16mm

Mail Early: Bundle

60 seconds

color 35mm and 16mm

Use Your Guide

60 seconds

color 16mm

NFB Program - French

Clips and Promo Clips

Vogue-à-la mer

60 seconds

color 16mm

Le monde de Mme Whalley

20 seconds

black-and-white 16mm

Afrique libre

60 seconds

black-and-white 16mm

Vogue-à-la mer

20 seconds

color 16mm

La télévision est là

20 seconds

black-and-white 16mm

Afrique libre

20 seconds

black-and-white 16mm

Ile de Pâques

60 seconds

color 16mm

Image, que me veux-tu?

60 seconds

black-and-white 16mm

Kid Sentiment

1 minute 45 seconds

black-and-white 16mm

Ile de Pâques

20 seconds

color 16mm

Image, que me veux-tu?

20 seconds

black-and-white 16mm

De mère en fille

60 seconds

black-and-white 16mm

Le règne du jour

60 seconds

black-and-white 16mm

Gros-Morne

60 seconds

color 16mm

De mère en fille

20 seconds

black-and-white 16mm

"Canadiana" (1)

60 seconds

black-and-white 16mm

Gros-Morne

20 seconds

color 16mm

Postez-tôt pour Noël:

Le postier et le chien

20 seconds

color 35mm and 16mm

"Canadiana" (2)

20 seconds

black-and-white 16mm

La fleur de l'âge

60 seconds

black-and-white 16mm

Contre l'usage du

tabac: Dynamite

60 seconds

color 35mm and 16mm

"Canadiana" (3)

10 seconds

black-and-white 16mm

La fleur de l'âge

20 seconds

black-and-white 16mm

Faites-le maintenant "Ferme"

60 seconds

color 35mm and 16mm

La télévision est là

60 seconds

black-and-white 16mm

C'est pas la faute à

Jacques Cartier

60 seconds

color 16mm

Suivez le guide...d'impôt

60 seconds

color 16mm

Le monde de Mme Whalley

60 seconds

black-and-white 16mm

C'est pas la faute à

Jacques Cartier

20 seconds

color 16mm

Production 1967-68

NFB Program – French

Sponsored Clips

Sentiers de la nature
60 seconds
color 16mm

Automne
20 seconds
color 16mm

Montagnes
20 seconds
color 16mm

Lacs et cours d'eau
60 seconds
color 16mm

Emergency Clip
60 seconds
color 35mm and 16mm

Postez-tôt pour Noël:
Les deux liasses
60 seconds
color 35mm and 16mm

NFB Program

8mm Loops

Physics Loops (Evaluation prints)

Analysis of a Hurdle Race
Galilean Relativity III
Acceleration Due to
Gravity -- Method II
Galilean Relativity II
Central Forces
Program Orbit II
Retrograde Motion
-- Heliocentric Model
Retrograde Motion
-- Geocentric Model
A Matter of Relative Motion
Program Orbit I
Conservation of Energy I
-- Pole Vault
Vector Addition
-- Velocity of a Boat
A Method of Measuring Energy
-- Nails Driven into Wood
Gravitational Potential
Energy
Conservation of Energy II
-- Aircraft Takeoff
Colliding Freight Cars
Dynamics of a Billiard Ball
Kinetic Energy
Vibrations of a Metal Plate
Standing Electromag-
netic Waves
Production of Sodium by
Electrolysis
Collisions with
an Unknown Object
Half-life of
a Radioactive Coin

English Mathematics Loops

Point Line Plane
Introducing Order and Size
Arithmetic (Modulo 5)
Group of the
Equilateral Triangle
From A to Z
Families of Lines and Circles
Euclidean Transformation

French Mathematics Loops
Arithmetic (Modulo 5)
Multiplication de matrices

Bilingual Mathematics Loops
Opposites

Bilingual Biology Loops
Initiation au microscope
Microscope électronique
Sol et plantes vertes (1)
Sol et plantes vertes (2)
Lumière et plantes vertes
Animaux et plantes vertes

Bilingual Geometry Loops
De la droite
Des périmètres
Fantaisies sur la droite

English Basic Machines Loops
The Pulley
Inclined Plane and Wedge
The Screw

English Filmstrip Loops

Pioneer Crafts:
Flax to Linen
Pioneer Crafts:
Spinning
Pioneer Crafts:
Butter Churning
Hardrock Mine
Changing Wheat Harvest
Indian Crafts:
Indian Dome Lodge
Indian Crafts:
Indian Conical Lodge

French Filmstrip Loops
Mouvement relatif

Bilingual Mathematics Loops
Domino I
Domino II
Intersections
Time
Convexity

Bilingual Vocabulary Loops

Zoo
Metro
Winter Clothes
Farm
Airport
Kitchen

Production 1967-68

NFB Program

8mm Loops (cont.)

Other English Loops

McLaren -- Birdlings
McGill Memory Loops (3):
 Same Item or Different #1
 Same Item or Different #2
 Same Order or Different #2
Tool Films:
 Play at Home -- Part 1
 Play at Home -- Part 2
Job Interview

English Sponsored Loops

Duck Loops Series I revised:
 Mallard
 Black Duck
 Pintail
 Redhead
 Canvasback
 Lesser Scaup

**Bilingual Special Education
Loops**

 Reactions I
 Reactions II
 What is Where I
 What is Where II
 Dressing
 Shell Game I
 Shell Game II
 Shell Game III
 Shell Game IV
 Shell Game V
 Hand Movement 1
 Hand Movement 2

Hand Movement 3
Hand Movement 4
Hand Movement 6
Hand Movement 7
Feet on Checkerboard
Not Doing as I Do
Arms and Legs
Two on a Chair
Which Hand Has the Ball
Butterflies
Farm Animals
Hand and Face Revealed
Puppet
Suitcase Memory
My Red Ball
Skipping
B and D Mime (Eng.)
Verb 1
Verb 2
Do as I Do
Corn on Cob
Doorknob Discovery
Animated Face
B and D Objects (Eng.)
Quick Change I
Quick Change II
Pantomime Plus #1
Pantomime Plus #2
Pantomime Plus #3
Pantomime Plus #4
The Dream
The Big Red Box
Mouse House

Clown in Crowd -- Part 1
Clown in Crowd -- Part 2
Pedicab Ride
Goldfish
Balloon 1
Balloon 2
Problem Painter
Writing #1
Writing #2
Writing #3
Writing #5
Writing #4
Drawing: Kite Flight
Airport Activity
Hand Movement 5
Silhouettes 1
Silhouettes 2
Silhouettes 3
Silhouettes 4
The Man-ikin
One Comic for Two
Nouns and Verbs #1
Hands and Props #1
Everything's Backwards
Drawing: A Train
Drawing: City Scene
Drawing: Boy with Balloon
Drawing: Girl with Flower
Drawing: Wigwam
Drawing: Sailboat
Drawing: Eyeglasses
Drawing: Cat's Face
Drawing: Clown Face
The Backward Meal

NFB Program

Filmstrips -- Originals (o), Versions (v)

Geography

Children of Northern
 Nigeria (o)
Children of Gabon (o)
Children of Thailand (o)
Children of Japan (o)
Children of Greece (o)
Indian Children of
 the Andes (o)
Les formes de relief
 glaciaire (v)
Regards sur l'Inde
 moderne (v)

History

Early Pioneer Life in
 Upper Canada (o)
Life in Upper Canada
 in the 1860's (o)
Gold Rush -- Pioneer Mining
 in British Columbia (o)

Sciences

Les araignées (v)
La dissémination des
 graines (v)
Croissance de cristaux (o)
La poussée de l'eau (o)

Production 1967-68

NFB Program - Sponsored Filmstrips - with sound disc (d)

Central Mortgage and Housing Corporation

The City
La grande ville

Energy, Mines and Resources

City in Transition --
Metropolitan Toronto
La ville en évolution
-- le Toronto Métropolitain

Forestry

Canada's Forest Regions

Indian Affairs and Northern Development

The Structure of Government
-- Government in the
North West Territories

Labor

Technical and Vocational
Training in Canada (d)
La formation technique et
professionnelle au Canada (d)
Entrenamiento tecnico y
practico en el Canada (d)
Labor Management in a
Changing World (d)
Ouvriers et patrons dans
un monde en évolution (d)
Obreros y patronos en un
mundo en evolucion (d)
Unemployment Insurance (d)
L'assurance chômage au
Canada

Manpower and Immigration

Carrières dans l'économie
domestique

National Health and Welfare

Facts about VD (d)
Que savez-vous des
maladies vénériennes? (d)
The Smoking Epidemic

National Defence

Regular Officer Training
Plan of the Canadian
Armed Forces (captionless)
Le programme d'instruction
pour la formation d'officiers
des forces régulières
(captionless)
Regular Officer Training
Plan of the Canadian
Armed Forces (double frame)
Le programme d'instruction
pour la formation d'officiers
des forces régulières
(double frame)
Regular Officer Training
Plan of the Canadian
Armed Forces
Le programme d'instruction
pour la formation d'officiers
des forces régulières
Medical Officer Training Plan
Le programme d'instruction
pour la formation d'officiers
des forces médicales

NFB Program - Slide Sets

Bilingual

Geography

Canada's Physiographic
Regions -- Parts 1 and 2
Canada's Modern Eskimo
-- Parts 1 and 2

History

Old Furniture in
Louis XV Manner
Old Furniture in
Louis XIII Manner

NFB Program - Sponsored Slide Sets

Bilingual

Centennial Commission

Canada's Story: The Confed-
eration Caravans
(with sound narration)

Energy, Mines and Resources

Toronto -- Cultural Aspects
Toronto -- Physical Features
Toronto - The Harbor

National Defence

Careers in the Canadian
Armed Forces

Production 1967-68

NFB Program - Sponsored Slide Sets

English

Energy, Mines and Resources
Topographical Maps for
Sportsmen (sound recording)
Topographical Maps for
Teachers (sound recording)

The Privy Council
This Too is Canada

NFB Program - Overhead Projectuals

Bilingua

Development of the Great Lakes
-- Parts 1,2 and 3

NFB Program - Overhead Projectuals

Sponsored

Energy Mines and Resources
Southern Ontario -- Site
Land Use Plan 1965
-- Toronto Metropolitan
Growth of Metropolitan
Toronto
Metropolitan Toronto -- Site

National Film Board

Production Summary

1967-68

**Motion Picture Films
produced by the
National Film Board**

	<u>Originals</u>	<u>Versions and Revisions</u>	<u>Sub- Total</u>	<u>Total</u>
NFB Program:				
English	71	4	75	
French	14	21	35	
Bilingual	1	-	1	
Other	-	63	<u>63</u>	174
Sponsored Program:				
English	39	3	42	
French	4	20	24	
Bilingual	2	-	2	
Other	1	12	13	
Videotapes	1	-	<u>1</u>	82

**Motion Picture Films
produced under contract by
commercial film companies**

Sponsored Program	25
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**Additional Motion Picture Items
produced by the
National Film Board**

	<u>Exam Loops</u>	<u>News Stories</u>	<u>Clips</u>	
NFB Program	152	28	46	226
Sponsored Program	6	-	20	26
By commercial companies (sponsored)	-	-	20	20

**Additional NFB
Picture Information
and Visual Aids**

	<u>Filmstrips</u>	<u>Photostory Releases</u>	<u>Slide Sets</u>	<u>Overhead Projectuals</u>	
NFB Program	9(E) 15(F)	26(E) 26(F)	6(Bil)	3	85
Sponsored Program	13(E) 9(F) 3(Sp) 1(Bil)	--	5(E) 2(F) 3(Bil)	4	<u>40</u>
<u>Total number of production completions</u>					678

National Film Board

Technical Operations Summary

1967-68

	<u>1967-68</u>	<u>1966-67</u>
<u>Laboratories Motion Picture</u>		
Footage processed (in feet):		
35mm Black and White	2,110,386	2,114,961
35mm Color	4,315,046	5,065,260
16mm Black and White	13,068,493	14,335,358
16mm Color	<u>11,230,739</u>	<u>11,525,291</u>
Total Footage	30,724,664	33,041,170
8mm (in feet)	187,919	95,733
Negative Cutting:		
Hours invoiced	25,202	18,629
16mm Color footage processed by outside labs	1,461,986	--
<u>Camera</u>		
Footage processed (in feet):		
35mm Black and White	258,044	202,300
35mm Color	478,387	777,313
16mm Black and White	839,500	810,800
16mm Color	<u>643,745</u>	<u>361,017</u>
Total Footage	2,219,676	2,151,430
Location hours invoiced	58,041	78,352
<u>Sound Recording and Projection</u>		
Studio hours invoiced	3,742 $\frac{1}{2}$	2,706 $\frac{1}{4}$
Location hours invoiced	13,552	15,018
Re-recordings (reels)	1,668	1,187
Transfer of sound (hours invoiced)	3,607 $\frac{1}{2}$	2,667 $\frac{1}{2}$
Screening hours invoiced	6,915	5,189 $\frac{1}{4}$
<u>Engineering</u>		
Hours invoiced	28,847	28,507
<u>Animation, Title Photography and Opticals</u>		
Footage shot (feet)	371,583	324,287
Hours of shooting (including filmstrips)	14,350	11,039
Filmstrips shot (negatives)	376	313
Working hours (filmstrips)	1,075	945

National Film Board

Distribution Summary

1967-68

Theater Bookings

	<u>English</u>	<u>French</u>	<u>Total</u>
Canada	9,228	1,664	<u>10,892</u>
Abroad:			
United States			<u>4,614</u>
Europe (including United Kingdom)			<u>15,404</u>
Africa			<u>398</u>
Central and South America			<u>4,731</u>
Asia			<u>2,087</u>
Australia and New Zealand			<u>1,200</u>
Total Abroad			<u>35,334</u>

Telecasts

	<u>English</u>	<u>French</u>	<u>Total</u>
Canada:			
CBC 1st Run (b&w)	323	165	<u>488</u>
Spot Bookings (b&w)	4,806	810	<u>5,616</u>
CBC 1st Run (color)	259	-	<u>259</u>
Spot Bookings (color)	<u>922</u>	<u>45</u>	<u>967</u>
Total Canada	<u>6,310</u>	<u>1,020</u>	<u>7,330</u>
Abroad:			
United States			<u>2,072</u>
Europe (including United Kingdom)			<u>1,009</u>
Other			<u>1,600</u>
Total Abroad			<u>4,681</u>

National Film Board

Distribution Summary (cont.)

1967-68

Print Distribution

	<u>Sales</u>	<u>Loans</u>
Canada:		
16mm Prints	8,336	10,223
Filmstrips	70,457	1,541
Slide Sets	5,612	543
8mm Film Loops	806	110
Multi-media kits	159	61
Overhead Projectuals	37	--
Abroad:		
16mm Prints	11,129	6,711
Filmstrips	29,190	356
Slide Sets	17	53
8mm Film Loops	4,397	38

16mm Screenings and Attendance

	<u>Screenings</u>	<u>Attendance</u>
Canada:		
British Columbia and Yukon	83,572	4,784,525
Prairie Provinces and N.W.T.	165,814	7,929,034
Ontario	333,105	15,772,975
Quebec	114,543	8,185,995
Atlantic Provinces	<u>91,029</u>	<u>4,531,027</u>
Total Canada	<u>788,063</u>	<u>41,203,556</u>
Abroad:		
United States	310,725	16,031,348
Europe (including United Kingdom)	143,899	14,129,792
Asia	77,299	29,130,539
Africa	19,178	2,556,844
Central and South America	89,189	15,940,577
Australia and New Zealand	<u>32,713</u>	<u>2,263,359</u>
Total Abroad	<u>673,003</u>	<u>80,052,459</u>

National Film Board

Awards 1967-68

Above the Horizon (Par-delà les nuages)

Diploma of Honor
Festival of Scientific Films
Buenos Aires, Argentina

Alphabet

Special Prize of the Jury
International Week of Animation Cinema
Annecy, France

Angel

Chris Certificate Award
Graphic Arts Category
Columbus Film Festival
Columbus, U.S.A.

Special Mention
Short Films Category
5th Festival of Canadian Films
Montreal International Film Festival
Montreal, Canada

Best Experimental Film
Canadian Film Awards
Toronto, Canada

Honorable Mention
International Film Festival
Vancouver, Canada

The Animal Movie (Les animaux en marche)

First Prize CIDALC
International Children's Film Festival
Gottwaldov, Czechoslovakia

First Prize
Festival of Films for Children
La Plata, Argentina

Bethune (Bethune -- Héros de notre temps)

Gold Medal
International Red Cross and
Health Film Festival
Sofia, Bulgaria

Blades and Brass (Lames et cuivres)

Silver Cup
International Competition of Films on Sports
Cortina d'Ampezzo, Italy

Buster Keaton Rides Again (Avec Buster Keaton)

Special Prize for
Best Biographical Documentary
Melbourne Film Festival
Melbourne, Australia

First Prize
Music, Literature and Films Category
American Film Festival
New York, U.S.A.

Ca n'est pas le temps des romans

Prize of the International Bureau of
Short Films
International Days of Short Films
Tours, France

Chantal: en vrac

First Prize
Medium-length Films
5th Festival of Canadian Films
Montreal International Film Festival
Montreal, Canada

Christmas Cracker (Caprice de Noël)

Award for Exceptional Merit
International Festival of Short Films
Philadelphia, U.S.A.

Circle of the Sun (Le soleil perdu)

Diploma of Honor and Trophy
First International Festival of
Tourism Films
Tarbes, France

Cityscape (Citérama)

Honorable Mention
Film-as-Art Section
San Francisco International Film Festival
San Francisco, U.S.A.

Dimensions

"Patufet" Prize 1967
International Festival of Television and
Cinema for Children
Gijon, Spain

Best Film for Children
Canadian Film Awards
Toronto, Canada

Honorable Mention
Creative Arts and Experimental Section
9th International Film Festival
Yorkton, Canada

National Film Board

Awards 1967-68 (cont.)

Do Not Fold, Staple, Spindle or Mutilate
Grand Prize
5th International Labor Film Festival
Montreal, Canada

The Drag (L'homme-cheminée)
Chris Certificate Award
Health Category
Columbus Film Festival
Columbus, U.S.A.

Nominated for
Best Animated Short
Academy of Motion Picture Arts and Sciences
Hollywood, U.S.A.

Each Day That Comes
Diploma of Merit
Melbourne International Film Festival
Melbourne, Australia

Element 3
Grand Prize of Cinematographic Technique
Electronic, Nuclear and Teleradiocine-
matographic Exhibition
Rome, Italy

Canadian Cinematography Award
Best Color Photography
Canadian Film Awards
Toronto, Canada

The Enduring Wilderness (Jardins sauvages)
Second Prize
Travel Film Festival
Marseilles, France

Energy and Matter (L'énergie et son histoire)
Best Specialized Film
British Film Awards
London, England

Flight (Vol)
Silver Plaque
International Competition on Sports Films
Cortina d'Ampezzo, Italy

Special Jury Prize to the cameramen
Jean Roy and Martin Duckworth
"For their audacity and originality
in the photography"
5th Festival of Canadian Films
Montreal International Film Festival
Montreal, Canada

The Forest (Notre forêt canadienne)
Best Film
Industry and Agriculture Category
9th International Film Festival
Yorkton, Canada

Ghosts of a River (3 hommes au mille carré)
Directors' Guild Award
Best Editing
Canadian Film Awards
Toronto, Canada

Helicopter Canada (Hélicoptère-Canada)
Nominated for
Best Feature Documentary
Academy of Motion Picture Arts and Sciences
Hollywood, U.S.A.

First Prize - Canuck Award
Canadian Travel Film Awards
Toronto, Canada

Special Prize
International Travel Documentary
Films Festival
New Delhi, India

Best General-Information Film
(ex aequo with Notes for a Film about
Donna and Gail
Canadian Film Awards
Toronto, Canada

Special Prize
"For providing a superbly appropriate and
inspiring opportunity for Canadians to view
their country in the Centennial Year"
Canadian Film Awards
Toronto, Canada

High Steel (Charpentier du ciel)
Diploma of Honor
4th International Short Film Festival
Cracow, Poland

Diploma of Honor
20th International Film Festival
Locarno, Switzerland
Diploma of Merit
Melbourne Film Festival
Melbourne, Australia

National Film Board

Awards 1967-68 (cont.)

Impressions of Expo (Objectif: Expo 67)

Chris Certificate Award
Travel Category
Columbus Film Festival
Columbus, U.S.A.

Island Observed

Special Mention
Festival of Scientific Films
Buenos Aires, Argentina

Kenojuak

Best Foreign Film
3rd Exhibition of Visual Arts
Buenos Aires, Argentina

Diploma of Honor

Festival of National and International
Films on Art
Buenos Aires, Argentina

Silver Plaque

International Festival of Cultural Cinema
La Felguera, Spain

First Prize

Graphic Arts, Sculpture and
Architecture Category
American Film Festival
New York, U.S.A.

Prize to Foreign Film

Thessaloniki Film Festival
Thessaloniki, Greece

King of Blades (Don Jackson, patineur)

Special Mention
International CIDLAC Week of Sports Films
Grenoble, France

Knowing to Learn (Comment savoir)

Prize of the Jury
Best Documentary Film over 45 minutes
16th International Film Week
Mannheim, Germany

FIAG Award

Best Scientific Film
16th International Film Week
Mannheim, Germany

Ladies and Gentlemen...Mr. Leonard Cohen

Award for Exceptional Merit
International Festival of Short Films
Philadelphia, U.S.A.

The Living Stone (Pierres vives)

Silver Cup
for Film Voted Most Popular Film
La Spezia International Film Festival
La Spezia, Italy

Medal

Ethnographical Category
La Spezia International Film Festival
La Spezia, Italy

Never a Backward Step

Redwood Award
for Special Merit in the
Film-as-Communication Section
San Francisco Film Festival
San Francisco, U.S.A.

No Reason to Stay (Pour un bout de papier)

Chris Certificate Award
Education-Information Category
Columbus Film Festival
Columbus, U.S.A.

Diploma of Merit

Melbourne Film Festival
Melbourne, Australia

First Prize

Personal Guidance Category
American Film Festival
New York, U.S.A.

Notes for a Film about Donna and Gail

Diploma of Merit
Melbourne Film Festival
Melbourne, Australia

Best General Information Film

(ex-aequo with Helicopter Canada)
Canadian Film Awards
Toronto, Canada

National Film Board

Awards 1967-68 (cont.)

Notes on a Triangle (Notes sur un triangle)

Diploma of Honor
Festival of National and International
Films on Art
Buenos Aires, Argentina

Best Animated Film
British Film Awards
London, England

Gold Statuette
Best Film for Children
2nd Children's Film Festival
Teheran, Iran

Octopus Hunt (Chasse à la pieuvre)

Gold "Rocket"
Sports Films Category
Electronic, Nuclear, and Teleradiocine-
matographic Exhibition
Rome, Italy

Op Hop

First Prize
Short Film Category
5th Festival of Canadian Films
Montreal International Film Festival
Montreal, Canada

Paddle to the Sea (Vogue-à-la-mer)

First Prize
Stories for Children Category
American Film Festival
New York, U.S.A.

First Prize (ex aequo with Germany)

Information Films Category
International Festival of Films in
16mm and 8mm
Salerno, Italy

Golden Plaque
Educational Films for Children Category
2nd Children's Film Festival
Teheran, Iran

Best Film
Creative Arts and Experimental Films Section
9th International Film Festival
Yorkton, Canada

One of the "Ten Best Films"

Nominated by the members of the Educational
Film Library Association of America as the
best films offered over 10 years by
this Association
New York, U.S.A.
(Results published in "Sightlines",
January-February 1968 issue)

Percé on the Rocks

Award for Exceptional Merit
International Festival of Short Films
Philadelphia, U.S.A.

Phoebe (Sylvie)

One of the "Ten Best Films"
Nominated by the members of the Educational
Film Library Association of America as the
best films offered over 10 years by
this Association
New York, U.S.A.
(Results published in "Sightlines",
January-February 1968 issue)

Precision

Diploma of Merit
20th International Film Festival
Locarno, Switzerland

The Red Kite

Chris Certificate Award
Religion Category
Columbus Film Festival
Columbus, U.S.A.

Rouli-roulant

Special Mention
Short Films Category
5th Festival of Canadian Films
Montreal International Film Festival
Montreal, Canada

The Searching Man (Le chercheur)

2nd Prize
Scientific-Didactic Films Category
Festival of Scientific Films
Buenos Aires, Argentina

60 Cycles

First Prize
Reporting Category
SODRE Film Festival
Montevideo, Uruguay

National Film Board

Awards 1967-68 (cont.)

Syrinx

Award for Exceptional Merit
International Festival of Short Films
Philadelphia, U.S.A.

La télévision est là

Best Canadian Film
International Film Festival
Vancouver, Canada

The Things I Cannot Change

Nominated for
The Robert J. Flaherty Award
British Film Awards
London, England

Special Mention

Medium-length Films Category
5th Festival of Canadian Films
Montreal International Film Festival
Montreal, Canada

Golden Gate Award

for Excellence in
Network Presentation Category
San Francisco Film Festival
San Francisco, U.S.A.

Toys (Jouets)

Nominated for Best Animated Film
British Film Awards
London, England

Trans-Canada Journey (Voyage transcanadien)

Gold Medal
International Festival of Travel Films
Grignasco, Italy

Universe (Notre univers)

One of the "Ten Best Films"
Nominated by members of the Educational
Film Library Association of America as the
best films offered over 10 years by
this Association
New York, U.S.A.
(Results published in "Sightlines",
January-February 1968 issue)

Volleyball

Special Prize of the Jury
International Film Festival
Moscow, U.S.S.R.

What on Earth (La terre est habitée)

Silver Seal of the City of Trieste
International Festival of
Science-Fiction Films
Trieste, Italy

National Film Board

Awards 1967-68 (cont.)

Best National Selection of Sports Films
Grand prix du Prince Rainier de Monaco
International CIDALC Week of Sports Films
Grenoble, France

Special Mention to Canada
for its selection of films
Addis Ababa International Film Festival
Addis Ababa, Ethiopia

Special Prize to Canada
for the Best Selection of Films
Festival of Films for Children
La Plata, Argentina

"Special Citation to the National Film Board
of Canada for pioneering and excellence in
the production of labor films
over the last decades"
5th International Labor Film Festival
Montreal, Canada

National Film Board

Financial Review - 1967-68

(with comparative figures for the previous year)

Income and Expense

	1967-68	1966-67
Income and Parliamentary Appropriation:		
Parliamentary Appropriation	\$ 8,662,800	\$ 7,509,500
Sales to Government departments and agencies	4,071,750	4,084,889
Sales to others	1,163,383	988,555
Rentals and Royalties	974,283	821,223
Operating surplus of Canadian Government photo Centre	40,871	63,156
Miscellaneous	44,648	67,905
	<u>\$14,957,735</u>	<u>\$13,535,228</u>
Expense:		
(excluding depreciation, \$259,383, and services provided without charge by Government departments, \$1,743,000)	<u>14,899,350</u>	<u>13,454,564</u>
Refundable to Receiver General	\$ 58,385	\$ 80,664

Sales of Films and other Visual Materials (1967-68)

	Government Photo Center Departments and Agencies	Others	Total
Production of			
films	\$ 2,888,209	\$ --	\$ 2,888,209
filmstrips	109,555	--	109,555
photo services	100,098	--	100,098
Prints			
films	750,914	714,004	1,464,918
filmstrips	11,740	240,978	252,718
stills	26,971	20,678	47,649
miscellaneous	6,073	17,616	23,689
Film equipment and supplies	25,009	9,569	34,578
Miscellaneous services	<u>153,181</u>	<u>160,538</u>	<u>313,719</u>
	<u>\$ 4,071,750</u>	<u>\$ 1,163,383</u>	<u>\$ 5,235,133</u>

Rentals and Royalties (1967-68)

	Non-Theatrical	Theatrical	Television	Total
Canada	\$ --	\$ 7,865	\$ 497,489	\$ 505,354
United States	276,329	20,200	20,366	316,895
Other	<u>19,638</u>	<u>38,165</u>	<u>94,231</u>	<u>152,034</u>
	<u>\$ 295,967</u>	<u>\$66,230</u>	<u>\$ 612,086</u>	<u>\$ 974,283</u>

National Film Board

(established by the National Film Act)

Balance Sheet as at March 31, 1968 (with comparative figures as at March 31, 1967)

	<u>Assets</u>	<u>1968</u>	<u>1967</u>
Cash		\$ 14,107	\$ 12,984
Accounts Receivable:			
Departments and agencies of the Government of Canada	\$ 810,680		1,346,686
Other (less allowance for doubtful accounts \$7,500)	<u>293,925</u>	1,104,605	219,684
Contractors' Security Deposits (contra)		17,456	13,751
Due from Government of Canada in respect of parliamentary appropriations	1,043,387		156,433
Less: Unexpended balance refundable to the Receiver General	<u>58,385</u>	985,002	<u>80,664</u> 75,769
Employees' travel advances		50,911	45,336
Inventories, at cost:			
Materials and supplies	469,193		571,122
Work in progress	138,868		405,547
Prints held for sale	<u>256,523</u>	864,584	<u>347,469</u> 1,324,138
Prepaid expenses		29,341	10,066
Equipment, at cost (Schedule A)	6,379,931		5,807,256
Less: Accumulated depreciation	<u>4,184,193</u>	2,195,738	<u>3,982,003</u> 1,825,253
		<u>\$ 5,261,744</u>	<u>\$ 4,873,667</u>

The accompanying notes are an integral part of the financial statements.

Certified correct:

Approved:

D.B.E. Greenway
Director of Financial and
Administrative Services

H. McPherson
Government Film Commissioner

National Film Board

(established by the National Film Act)

Balance Sheet as at March 31, 1968 (with comparative figures as at March 31, 1967)

	<u>Liabilities</u>	<u>1968</u>	<u>1967</u>
Accounts Payable		\$ 856,131	\$ 815,005
Advances by customers		384,439	390,121
Contractors' Security Deposits (contra)		17,456	13,751
Provision for accumulated employee leave benefits		17,921	17,935
Proprietary Equity of the Government of Canada per Statement A		3,985,797	3,636,855
		<u>\$ 5,261,744</u>	<u>\$ 4,873,667</u>

I have examined the above Balance Sheet and the related Statement of Income and Expense and have reported thereon under date of July 17, 1968 to the Chairman and Members of the National Film Board.

A.M. Henderson
Auditor General of Canada

National Film Board

Statement of Income and Expense for the year ended March 31, 1968

(with comparative figures as at March 31, 1967)

<u>Expense</u>	<u>1968</u>	<u>1967</u>
Production of films and other visual materials -		
General program	\$ 2,689,058	\$ 2,084,742
Films for theatrical distribution	878,174	1,108,011
Films for television	860,101	877,500
Photo services	347,006	237,834
Filmstrip production	161,312	113,211
International newsreels	<u>148,315</u>	<u>119,834</u>
	\$ 5,083,966	4,541,132
Distribution of films -		
Canadian	1,852,187	1,628,050
International	1,084,186	923,669
Administration	336,548	283,284
Information and promotion	<u>373,257</u>	<u>364,136</u>
	3,646,178	3,199,139
Administration and general services -		
General services	664,035	596,629
Administration	488,846	454,032
Executive	<u>309,582</u>	<u>186,105</u>
	1,462,463	1,236,766
Fire loss replacement costs	47,330	-
Direct cost of production of films and other visual materials -		
Departments and agencies of the Government of Canada	4,037,536	3,896,333
Others	<u>621,877</u>	<u>581,194</u>
	4,659,413	4,477,527
Estimated cost of major services provided without charge by government departments	1,743,000	1,334,200
Depreciation on equipment	<u>259,383</u>	<u>330,363</u>
Total expense for the year	16,901,733	15,119,127
<u>Income</u>		
Sales of films and other visual materials -		
Departments and agencies of the Government of Canada	4,071,750	4,084,889
Others	<u>1,163,383</u>	<u>988,555</u>
	5,235,133	5,073,444
Rentals and royalties	974,283	821,223
Miscellaneous	44,648	67,905
Canadian Government Photo Centre		
- excess of income over expense (Statement B)	<u>40,871</u>	<u>63,156</u>
	6,294,935	6,025,728
Net expense for the year	\$10,606,798	\$ 9,093,399
Net expense for the year provided by:		
Parliamentary Votes:		
Appropriation Acts No. 7, 1967 and No. 1, 1968 -		
National Film Board, Vote 1	8,278,300	6,781,500
Treasury Board, Vote 5	<u>384,500</u>	<u>728,000</u>
	8,662,800	7,509,500
Less: Unexpended balance refundable to Receiver General	<u>58,385</u>	<u>80,664</u>
	8,604,415	7,428,836
Government departments which provided the following major services without charge -		
Accommodation	999,800	871,500
Contributions to Public Service Superannuation account	529,500	298,800
Contributions to Canada and Quebec Pension Plans	73,600	65,300
Accounting and cheque issue service	86,800	61,400
Employees surgical-medical insurance premiums	44,900	27,600
Carrying of franked mail	3,600	5,100
Employees compensation payments	<u>4,800</u>	<u>4,500</u>
	1,743,000	1,334,200
Depreciation	<u>259,383</u>	<u>330,363</u>
	\$10,606,798	\$ 9,093,399

National Film Board

Statement of Proprietary Equity for the year ended March 31, 1968

Statement A

<u>National Film Board Operating Account</u>	<u>1968</u>	<u>1967</u>
Working Capital		\$ 1,790,060
Capital provided for the purchase of equipment for the Canadian Government Photo Center under the authority of Vote L30, Appropriation Act. No. 5, 1963		
Balance as at April 1, 1967	\$ 164,679	
Add: Funds provided during the year	<u>8,015</u>	\$ 172,694
Less: Depreciation included in expense for the year	21,051	
Net disposals during the year	<u>2,581</u>	<u>23,632</u>
Balance as at March 31, 1968		<u>149,062</u>
		\$ 1,939,122
<u>Equity represented by net book value of equipment</u>		
Balance as at April 1, 1967		\$ 1,660,575
Add: Purchases from parliamentary appropriation for acquisition of equipment, National Film Board Vote 5, Appropriation Act No. 7, 1967		<u>658,772</u>
		\$ 2,319,347
Less: Depreciation included in total expense for the year	\$ 259,383	
Net disposals during the year	<u>13,289</u>	<u>272,672</u>
Balance as at March 31, 1968		<u>\$ 2,046,675</u>
<u>Proprietary Equity as at March 31, 1968</u>		<u>\$ 3,985,797</u>

Canadian Government Photo Center, Ottawa

Statement of Operations for the year ended March 31, 1968

(with comparative figures as at March 31, 1967)

Statement B

		<u>1968</u>	<u>1967</u>
<u>Income</u>			
Sales	\$ 578,090		\$ 554,040
Miscellaneous	<u>600</u>		<u>484</u>
		\$ 578,690	554,524
<u>Expense</u> (Note 2)			
Work in progress at April 1	3,252		1,031
Salaries and wages	300,461		278,452
Raw materials, supplies, freight and express	127,059		143,323
Printing and processing in other laboratories	26,800		--
Services	26,181		14,728
Depreciation on equipment	21,051		20,542
Photo gallery exhibit	10,000		--
Equipment rental	6,278		7,881
Office stationery and supplies	4,623		1,748
Communications	4,423		2,775
Equipment repairs and maintenance	4,102		3,461
Travel	3,484		3,183
Automobile expenses	239		866
Miscellaneous	<u>1,159</u>		<u>1,630</u>
	\$ 539,112		\$ 479,620
Less: Work in progress at March 31	<u>1,293</u>		<u>3,252</u>
		\$ 537,819	\$ 476,368
Excess of income over expense for the year		40,871	78,156
Less: Provision for accumulated employee leave benefits arising in prior years		--	15,000
Excess of income over expense carried to statement of Income and Expense		<u>\$ 40,871</u>	<u>\$ 63,156</u>

National Film Board

Equipment at Cost, as at March 31, 1968

(with comparative figures as at March 31, 1967)

Schedule A

	<u>1968</u>	<u>1967</u>
Laboratory equipment	\$ 1,528,755	\$ 1,295,745
Sound equipment	1,063,052	1,029,275
Photographic equipment	998,724	956,122
Projection equipment	636,107	603,290
Editing equipment	431,736	369,563
Stage equipment	92,887	93,719
Machine and carpentry shop equipment	138,966	138,824
Research and testing apparatus	188,388	116,508
Power generating equipment	68,123	70,289
Office equipment	293,142	279,616
Motor vehicles and garage equipment	115,713	101,715
Canadian Government Photo Center equipment	243,831	239,966
Furniture and furnishings	375,146	333,390
Miscellaneous	205,286	179,234
	<u>\$ 6,379,931</u>	<u>\$ 5,807,256</u>

In addition to the accounts maintained by the Comptroller of the Treasury with respect to cash transactions, the Board (in accordance with the requirements of Section 17 of the National Film Act 1950) maintains a system of accounts on an accrual basis from which the financial statements of the Board are prepared.

Section 18 of the Act provides for the establishment of the National Film Board Operating Account in the Consolidated Revenue Fund, and directs that there shall be shown as receipts in the Account (a) amounts transferred from appropriations made by Parliament for the operations of the Board in respect of expenditures incurred in such operations, but not including amounts spent for the acquisition of capital equipment (Note: Section 18 of the Act was amended in 1963 to permit purchase of equipment for the Canadian Government Photo Center to be charged to the Account), (b) amounts transferred from appropriations for expenditures by other departments for film activities, in respect of work undertaken for those departments, and (c) all other monies received in respect of the operations of the Board. Cheques issued by the Comptroller of the Treasury in liquidation of liabilities arising out of the expenditures incurred by the Board are charged to the Account. Following the close of each fiscal year, an amount equivalent to the excess of receipts over expenditures, reflected by the Board's accounts, is charged to the Operating Account by the Comptroller of the Treasury and is refunded to the Receiver General of Canada.

In order to show the true cost of operations, the Statement of Income and Expense includes an estimated cost of \$1,743,000 for major services which were provided by Government departments without charge to the Board, a charge for depreciation on equipment amounting to \$259,383, and \$47,330 for replacement cost during the year of film and supplies lost in a warehouse fire at Kirkland, P.Q. Expenditures by the Board, for administration, production and distribution of films and other visual materials in connection with its main program, and for the cost of production and procurement of films and other visual materials and equipment for departments and agencies of the Government of Canada, and for the cost of sales to others, are also included in the total expense for the year of \$16,891,733. This compared with \$15,119,127 for the previous year. The Board's income, which was derived from (a) work undertaken for Government departments and agencies, (b) sales to others, (c) rentals and royalties and other miscellaneous items amounted to \$6,294,935 during the year ended March 31, 1968, of which \$867,519 was received from foreign sources. This compared with \$6,025,728 for the previous year, of which \$740,870 was received from foreign sources. Net expense in 1967-68 was \$10,596,798 as compared with \$9,093,399 in 1966-67, and was provided by: (a) Parliamentary appropriations amounting to \$8,662,800, of which the unspent balance refundable to the Receiver General of Canada was \$58,385, (b) Government departments for major services provided without charge, amounting to \$1,743,000, and

National Film Board

Notes to the Financial Statements (cont.)

1967-68

(c) depreciation on equipment, amounting to \$259,383 included in total expense. The Balance Sheet as at March 31, 1968, certified by the Auditor General, together with the related Statement of Income and Expense for the year, a Statement of Proprietary Equity, a supporting schedule for the Balance Sheet equipment item, and a statement of operations of the Canadian Government Photo Center, appear in this report. It will be noted that the Board's equipment, which had an original cost of \$6,379,931, now appears at a depreciated value of \$2,195,738.

AUDITOR GENERAL OF CANADA

Ottawa, July 17, 1968

The Chairman and Members
National Film Board
Ottawa

I have examined the Balance Sheet of the National Film Board as at March 31, 1968 and the Statement of Income and Expense for the year ended on that date. My examination included a general review of the accounting procedures and such tests of accounting records and other supporting evidence as I considered necessary in the circumstances.

In my opinion, the accompanying Balance Sheet and Statement of Income and Expense present fairly the financial position of the Board as at March 31, 1968 and the results of its operations for the year ended on that date, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

A.M. Henderson
Auditor General of Canada

Contingent Liability (Note 1)

The Board is contingently liable in the amount of \$305,000 arising from three claims for damages.

Canadian Government Photo Center (Note 2)

Expenses of the Photo Center do not include any portion of the cost of major services provided without charge by government departments and included in the Statement of Income and Expense.

National Film Board

Offices

1967-68

Regional Offices

British Columbia	Vancouver	Abbotsford	
		Kelowna	
Prairie Region	Saskatoon	Nelson	
		Prince George	
		Victoria	
		Brandon	Prince Albert
Ontario	Toronto	Calgary	Regina
		Edmonton	Winnipeg
		Fort William	London
		Hamilton	North Bay
		Hanover	Orillia
Quebec	Montreal	Kingston	Ottawa
		Chicoutimi	Rimouski
		Joliette	St-Jean
		Ottawa (Hull)	Sherbrooke
Atlantic Region	Halifax	Quebec	Trois-Rivières
		Bathurst	New Glasgow
		Charlottetown	Saint John
		Corner Brook	St. John's
		Fredericton	Sydney
United States		Moncton	
		New York	
		Chicago	
		San Francisco	
Europe		Detroit	
		London	
Asia		Paris	
		New Delhi	
South America		Tokyo	
		Buenos Aires	

Operational Headquarters: Montreal, Quebec
Head Office: Ottawa, Ontario

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across Canada.

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Roger Duhamel, f.r.s.c.
Queen's Printer and Controller of Stationery
Ottawa, Canada
1968

National Film Board of Canada

Annual Report 1968-69

FB
955



The figure on the cover of this Annual Report is the new symbol of the National Film Board -- designed to identify its productions and its presence to Canadians and the world. It expresses in simple graphic terms the NFB's concern with man's humanity and his vision. It recalls both the forms of Eskimo and Indian art, and modern Canada's forward-looking approach to the art and technology of communications. As soon as resources permit the new symbol will identify all NFB productions, printed materials and equipment.

November 28, 1969

Honorable Gérard Pelletier, P.C., M.P.
Secretary of State for Canada

Sir:

I have the honor to present to you in accordance with the provisions of Section 20 (1) of the National Film Act, 1950, the Thirtieth Annual Report of the work of the National Film Board of Canada for the year ended March 31, 1969.

This report was approved by the members of the National Film Board at their meeting of October 17, 1969.

Your obedient servant,

 -

Government Film Commissioner

Members of the Board

Nine members constitute the National Film Board. Four of them, including the Government Film Commissioner who is also Chairman of the Board, are from the public service and five are prominent citizens representing the five major geographical regions of the country.

Hugo McPherson, Ph. D.
Government Film Commissioner
and Chairman of the Board

W. R. Jack
Vice-Chairman of the Board
Hatzic, British Columbia

Gordon Robertson, LL. D.
Clerk of the Privy Council
Ottawa, Ontario

Marcel Cadieux, Q.C., LL.D.
Under-Secretary of State for
External Affairs
Ottawa, Ontario

Peter John Lazarowich, Q.C.
Edmonton, Alberta

Phyllis M. Grosskurth, Ph. D.
Toronto, Ontario

Joseph W. Willard, Ph. D.
Deputy Minister of Welfare
Department of National Health and Welfare
Ottawa, Ontario

Mrs. Molly Lamb Bobak
Fredericton, New Brunswick

Jean-Louis Roux
Montreal, Quebec

The Year in Review

As the Government's instrument in the field of audio-visual communications, the Board has the responsibility to develop its role in a manner that will help keep Canada in the forefront in this field, where technical innovations are developing at a phenomenal pace. Therefore, 1968-69, the period covered by this report, was a year of reappraisal, with special attention being devoted to planning for the future.

Technical advances in the communications arts are leading to an enormous increase in the use of audio-visual materials, and this accentuates related artistic and legal problems. The Board took an active role in helping to solve these problems; in the matter of audio-visual copyright, for instance, the Board participated in the deliberations of national and international bodies dealing with this complex subject.

The new communications technology has promising applications in the field of community organization, and here the Board continued its program entitled "Challenge for Change -- Société Nouvelle". The films in this series, and the new techniques for involving specially concerned groups, are in response to an increasing demand for new insight into social problems and patterns of social change. In this vein, several films were produced primarily for young people, dealing with their search for new meaning in their lives and with the differing views of the generations.

The Board's production and distribution continued to reflect changes in the nature of the population, with audiences becoming both younger and more urban. The Board noted an increased public interest, especially among young people, in understanding both the nature of film and the workings of today's society; this interest is manifest in the fact that demands for NFB films are growing by about 33 per cent per year -- an increase that cannot be met without increased staff.

Collective bargaining with employee organizations, in accordance with the Public Service Staff Relations Act enacted the previous year, occupied the full attention of the Personnel Branch. At the year-end, contracts covering three occupational categories were either pending ratification or were in an advanced stage of negotiation.

Almost 900,000 visitors to Man and His World in Montreal visited the Board's photo exhibition "Image", and many of them wrote glowingly of their experience.

Sales of 8mm film loops abroad almost doubled, reaching 10,067 prints sold, most of them in the United States.

Board productions this year reached 691, of which 257 were films, 58 filmstrips, 126 8mm loops, 58 film clips, 52 photostories, 75 overhead projectuals, 48 slide sets, 4 multi-media kits and 13 new stories.

A Capsule of 1968-69 Statistics

Bookings of 16mm NFB films in Canada for use by local groups this year reached almost a half million (486,318); Ontario led with 197,116 films loaned and British Columbia was next with bookings of 78,616. Bookings of 35mm films by cinemas, through commercial distributors, reached 13,637, a slight increase over the previous year's total. Saskatchewan, Manitoba and Quebec theaters showed the largest increase. Of interest is the increase in bookings of the Board's 16mm prints arranged through theatrical film distributors: these almost doubled this year to reach 4,285 bookings.

Bookings of Board films by television stations, both in black-and-white and color, increased this year to 8,009 from 7,330 the previous year. Saskatchewan, with seven television stations, accounted for over a thousand of these bookings, 422 in color.

Sales of Board films in Canada increased over a third this year, to 5,832 prints, up from 4,356 the year before. Boards of education bought almost a quarter of these films; purchases by government departments accounted for close to half of the total.

Some 80 Canadian government posts abroad lend 16mm films to local individuals and groups;

the Board, over the years, has deposited 40,000 prints of films in the posts for this purpose. Many of these films are in several of the 39 foreign languages into which NFB films are translated. Bookings of 16mm films at Canadian posts abroad increased this year in all countries except those of Central and South America. The greatest increase was in Europe, where 148,397 bookings were recorded this year, compared to 125,163 the previous year. In all, 16mm bookings abroad came close to a half-million, with an estimated aggregate audience of over 60 million.

Bookings of 16mm films from the special Travel Film libraries were up in France, Germany, and The Netherlands.

Bookings of the Board's films by cinemas abroad covered some 262 films in a hundred or more countries. Figures for the United States, Europe, Central and South America, Asia and Australasia totalled 10,466 cinema bookings. Telecasts of Canadian travel films distributed by the Board increased to 4,548 this year, up from the previous high of 3,828 last year; color transmissions totalled almost 1,000. Telecasts of the Board's other films dropped to 4,684 from 5,950 the year before -- perhaps because of the anticipated post-Expo slump.

English Production

Introduction

During the year covered by this report, the English Production Branch continued to carry on a wide range of film production and related media activities. Using the experience gained in earlier feature-length productions, a 90-minute, low cost, black-and-white feature film was produced entitled Don't Let the Angels Fall; this film was accepted for exhibition at the Cannes International Film Festival. Indicative of a new and more varied type of activity for government departments was the production of more short theatrical films, and there was an increased interest in using multi-screen or multi-image films. The year also saw the beginning of some large projects that will extend over more than one production year, such as a definitive study of the life habits of the wolf and a project on oceanographic research.

There was an increased use of videotape, notably in the "Challenge for Change" program, but this facility is finding a general application throughout the Branch. At the present time it is limited primarily to the research phase of production. Animation activity continued at a high level and films were produced in conjunction with animation artists in Yugoslavia and Czechoslovakia. There was a continuing awareness of the need for exchanges of ideas with film-makers and film-making institutions in other countries, and co-production arrangements were continued and concluded with Sweden and Czechoslovakia.

1968-69 was a year of continuing development in terms of film-making techniques. It was also a year when major organizational changes were introduced, and it was necessary to achieve these new directions while maintaining the same level of production activity as was carried out in previous years.

Challenge for Change

This program, under the joint sponsorship of the NFB and several government departments, continued to produce unique films in the area of social change and to develop new patterns of film utilization.

Through pilot projects, such as that undertaken in conjunction with Memorial University in Newfoundland, the program continued to develop techniques whereby film can be used by institutions or groups of people to stimulate awareness of social problems, to explore possible solutions, and to promote closer understanding between citizens and their elected representatives. People facing social problems were encouraged to become proficient in the use of film as a method of articulating their concerns.

Eleven films were completed in this program, and a related newsletter was published, with a circulation that rose to almost 8,000.

The films produced were aimed at three different kinds of audiences. First, there were the people who themselves would be most affected by the social changes under discussion; secondly, there were professionals in the field, such as social workers; and thirdly, there was the general public, whose awareness of the problems involved can be increased by seeing these films on television or through non-theatrical outlets.

A film of which the program is proud is The Ballad of Crowfoot. Using old photos and film footage from the archives, and the music of his own song, film-maker Willie Dunn (a Micmac from Restigouche) has depicted the story of a Blackfoot chief and the Canadian West in the last century. The film is a moving, often bitter, comment on the history of the Canadian Indian as seen by the author.

The Ballad of Crowfoot is the first completed film resulting from a project sponsored jointly by the Board and the Company of Young Canadians, whereby six young Indians spent five months being trained in various aspects of film-making. They first worked on a CYC film and community development project in the Lesser Slave Lake area and then each branched out into research for future films dealing with such subjects as treaty rights, residential schools, and community development. In each of these, the underlying aim was to reflect traditions, attitudes and problems of the Canadian Indian, the intended audience being both the Indian and white communities in Canada.

English Production (cont.)

New techniques follow past experience. As an urban approach to the concept of film and community development previously used on Fogo Island, Newfoundland, the program began work in the fall of 1968 with a citizens' committee in the St. Jacques area in Montreal. VTR (videotape recording) became an aid to social animation, and as the citizens discovered the use of tape-recording in documenting their situation, the Board recorded the process on film. Perhaps one of the most important results of this experience was to point up the usefulness of the communications media when their creative tools are put in the hands of people who are usually on the receiving end of the message. Similarly, in the Lorne School project, the program helped provide a richer learning environment for a school in a low-income area of Montreal, through the use of audio-visual materials by both teachers and pupils.

General Audience (Theatrical, TV, and Community)

The Board produced a feature-length film this year, Don't Let the Angels Fall, which deals with the erosion of feeling and communication in a modern family against a background of some of the major social issues of our epoch. A second feature-length film, Christopher's Movie Matinee, is a documentary dealing with adolescents in an urban setting. It uses a number of techniques not usually associated with the classic documentary.

Medium-length films for TV (usually to fit a one-hour time slot) were also produced. Two of these were dramatic, The Best Damn Fiddler from Calabogie to Kaladar and The Admittance; a third was a controversial documentary, Flowers on a One-Way Street, photographed in Toronto's Yorkville district in 1967. In these relatively large-scale films, Board film-makers continued to expand their skills and to probe subject areas of importance to the Canadian public.

Standing Buffalo, a short film showing the development of rug weaving by the women of an Indian band in the Qu'Appelle Valley, Saskatchewan, gives a glimpse of reserve life and of a kind of economic activity that serves also as cultural reinforcement.

Youth Program

Films destined primarily for young people, inside and outside of schools, included films on the geology of the Great Lakes (The Rise and Fall of the Great Lakes); on scale or distance (Cosmic Zoom); on the changing Commonwealth (Imperial Sunset); on the mechanism of inheritance in living organisms (DNA): and on a theory of physical geography (Continental Drift). These films differ widely in technique, but each uses the medium to make its subject vivid to the young and inquiring mind.

A further group of special film loops for young children with perception problems were tested and completed. Together with last year's group, these now constitute a body of unique materials for which experts see a long life. Furthermore, they may have applications outside their special field -- for instance, in language teaching.

Animation

Animated films appeared in several parts of the Board's program and in work for government departments. Several productions were notable:

To See or Not to See was the work of distinguished visiting animator from Czechoslovakia, B. Pojar; it won the top award of the Berlin Festival in 1969. Two other films, Fine Feathers and Metamorphoses, made fresh use of the cut-out animation method developed by the Board some years ago.

Experimental Films

In Norman McLaren's Pas de deux, winner of the British Film Academy award for 1968, this distinguished artist used a remarkable technical innovation to express a poetic insight of beauty and subtlety. Another film-maker, Arthur Lipsett, noted in the past for his experimental work, produced, in Fluxes, a troubled, enigmatic comment on contemporary life. Two of this film-maker's earlier productions, Free Fall and A Trip Down Memory Lane, were packaged for re-release as Two Films by Lipsett. Walking, by the young film-maker, Ryan Larkin, who made Syrinx, used new animation techniques to express his highly personal view of the human condition.

English Production (cont.)

These experimental films, examples of technical innovation, are by no means precious, cut off from life, or stubbornly opaque. They make new demands on the viewer, but a growing audience -- particularly young people -- values this work highly. Other films with an experimental approach, such as Around Perception, Niagara Falls and The Half-masted Schooner, reach out to the same world of interest (the one, in fact, that Christopher's Movie Matinee both depicts and speaks to).

Student films, made on the summer student training program in 1968 (Euphoria and Underground) significantly adopt a similar approach. Such work, though it is called experimental, is fast becoming what might be called the "current" style in film.

Films Commissioned by Departments of Government

In production sponsored by departments of government, films such as North (for Indian Affairs and Northern Development), They're Putting Us off the Map (for Area Development Agency) and Flight in White (for Indian Affairs and Northern Development, and Canadian Government Travel Bureau) in particular are noteworthy for the way in which they combine sponsor requirements with those of creative film-making of a high order. This is never an easy achievement nor can it always be guaranteed in advance, yet it is to this level of achievement that the Board is committed in this part of the government's work.

King Size, an animation theatrical short that has been termed "a good horror film for the little ones", is a gay and inventive film that depicts the perils of smoking. It was sponsored by the Department of National Health and Welfare.

Note should also be taken of a number of extremely short (60 seconds or less) TV "clips", such as Vampire and Cough Dance, which demonstrate a skill usually associated with "big" film-making, as well as imagination and wit (again, the Department of National Health and Welfare was the sponsor).

Filmstrips and Allied Materials

The program of the Filmstrip Division can properly be described as a "multi-media program", since it comprises not only filmstrips but also a substantial number of slide sets, overhead projectuals, 8mm film loops and study prints. During the 1968-69 fiscal year, 58 filmstrips, 48 slide sets, 75 overhead projectuals, nine 8mm film loops and four multi-media kits were completed.

Among the highlights of the year's achievements are the new multi-media kits, which have produced wide discussion among educators and in professional magazines. These kits consist of assemblies of different visual media, such as filmstrips, slides, overhead projectuals and study prints, supplemented by supporting printed materials such as maps, charts and booklets, all related to a single subject.

This year, more than ever before, filmstrips were produced in a variety of formats, single frame, double frame, with captions and without captions, with sound and without sound, with accompanying notes or manuals or without. Most filmstrips were done as usual in both English and French; two were done in Spanish and German as well, for use by Canadian posts abroad. Some interesting productions completed this year:

A series of six filmstrips on the geography of British Columbia.

For the Department of Fisheries, five color filmstrips on a variety of fishing methods.

For the Department of National Defence, a comprehensive series of guidance filmstrips describing to high-school-age young people the careers offered them in Canada's Armed Forces.

This year saw completion of an unusually large number of slide sets, which are widely used by teachers in co-ordination with filmstrips. Since these slides are used by teachers and students of all ages, the Board is continuing this program. All slide sets will now be released with accompanying printed notes for the convenience of users.

French Production

Introduction

No creative work can maintain its vitality unless it explores new avenues, and during the year under review the Board's French-language film-makers accepted this challenge by embarking on many different projects that were innovative in terms of both subject matter and technique.

The work of the French Production Branch reflected the belief that portrayal of the national identity through the language of the cinema is becoming an indispensable part of the country's culture, and that this task of portrayal can often be best accomplished through bold new forms.

Social Research

In present-day society, change is a constant element: it may be change that we undergo without any means of control, or it may be change that we consciously promote, or will have to promote, if we want a better society. During the past year, the Social Research Group of French Production was much occupied with the theme of social change, and this was reflected in the films it produced.

Among these films was St. Jérôme, which gave citizens from all walks of life an opportunity to state their views. It shows how, in regions with economic problems, failure in school and failure in later life can be linked in a chronic cycle.

L'école des autres is designed exclusively for the use of specialists, parents' committees, educational committees and teachers in underprivileged areas. La P'tite Bourgogne portrays a confrontation between those who carry out urban planning and those who feel the effects of these measures (i.e. the people who face expropriation, displacement and integration into a new environment).

In order to analyze the creative abilities of groups of citizens, one such group in the East End of Montreal was provided with audio-visual facilities that resulted in their producing a moving document entitled Tout l'temps, tout l'temps, tout l'temps...

Films such as this were used among interested citizens' groups, with leaders on hand to provide social animation techniques and specialists to provide expert information. Through these and other innovative techniques, the Social Research Group continued to find new ways of approaching community problems.

Other films reflecting the current trend in the documentary cinema toward participation and dialogue included Les fleurs, c'est pour Rosemont, which deals with a meeting between five young architects and the residents of a small street in Montreal, and the residents' experience with a project to renovate their street.

The social and economic problems of today's Acadians are dealt with in Acadie libre, while Notes sur la contestation, filmed against the background of the 1968 Olympic Games in Mexico, deals with protest among contemporary youth.

Feature-length Films

Just as documentary films are often directly or indirectly concerned with social research and animation, so short and feature-length films, whether factual or fictional, can deal with the most acute realities and preoccupations of our time.

This direction was emphasized in the feature-length documentary and fiction films on the French Production program for 1968-69. The difficulties of rural people in adapting to urban living, for instance, was dealt with in Le Grand Rock, a fiction film whose hero abandons a free and happy outdoor life to become a salaried employee.

Jusqu'au coeur is intended particularly for young people; it deals with their problems in their own style. It is a kaleidoscope, a mosaic; it illustrates a world of increasing confusion in which there is a growing conflict between the individual and society, between peace and love, and the public masks of peace and love. Presented in Paris during the annual screenings sponsored by the well-known magazine, Cahiers du Cinéma, this film had enthusiastic audiences and was warmly received by critics.

French Production (cont.)

General

De mère en fille explores the mind and emotions of a woman facing a major event in her life: maternity. With great delicacy, the film penetrates the mystery that surrounds a woman in pregnancy and childbirth. Prepared for television, this film was first presented in September, 1968, and was shown again in March, 1969, by popular request.

In Waooh, nine Montreal youngsters gathered round a film-maker and his camera to depict their personal dreams and fantasies. The result is a series of short underground films linked by interviews -- an illuminating development of cinéma-vérité.

Où êtes-vous donc? is a very personal film in which the author uses song to show the complexity of our environment.

Quebecers who have seen Pour la suite du monde and Le règne du jour will have experienced the pride of their ancestry. Les voitures d'eau completes the trilogy on Ile-aux-Coudres by relating the experiences of the local seamen. These descendants of a race of people who became legendary despite their illiteracy are facing new problems in contemporary Quebec: the dockers' strike in the summer of Expo 67; foreign competition; the Quebecer's lack of self-confidence, even in Quebec; lack of education, capital and political power; the age and obsolescence of the boats. This is the sad story of a navigation season on the St. Lawrence that leads the captains to wonder if, in the final analysis, the whole question is not one of "dependency on the St. Lawrence River". Ile-aux-Coudres appears here as a microcosm of contemporary Quebec. The seamen's problems are the image of the major economic and political problems of the integration of French Canada and the survival of its distinctive values.

Another documentary, Les Acadiens de la Dispersion, shows a historical fact in contemporary light -- deportation, upheaval and dispersion, the three words that summarize the Acadian story as handed down in popular legend. Through the years since 1755, this story has been distorted and romanticized. The film creates a general awareness of the large French-speaking population living outside the

Province of Quebec, which is mindful of its cultural roots and is making positive efforts to resist complete assimilation. The film was produced for television, but was given special screenings in Moncton, where it was enthusiastically received. Its world première was a part of the newly organized "International Acadian Festival" at Baton-Rouge and Lafayette, Louisiana.

Ciné-crime is an experimental film in which the sound track plays a predominant role; it is a rapid succession of images on a black background produced on an Alexeief-process pinpoint screen.

Maboule is a technical experiment, and narrates the story of a puppet and a magic ball.

In L'évasion des carrousels, bold colors fill the night with the atmosphere of sorcery. Real galloping horses change into dreams through the unexpected metamorphoses of the film.

This was a year of development for the animation studio of French Production. Although projects were unpretentious, a great deal of work was accomplished and the studio began to train animation film-makers in an expanded range of techniques.

Always in the forefront in the field of cinematographic research, the Board moved deeper into the field of the multiple-image film to present L'homme multiplié, a spectacular film with themes allied to those of Expo 67, including a good deal of footage on Expo itself. This film is a further step towards the kind of multi-media productions that will increasingly be a part of great public celebrations and exhibitions.

The film Vertige attempts to make a synthesis of vertigo from a physical and psychological point of view; it suggests that at any age, the individual -- consciously or unconsciously -- seeks vertigo in one form or another.

Etude en 21 points is an unusual black-and-white film that points the way to a whole series of films on sports. In eleven minutes of close play, this film studies an actual game of table-tennis, the immensely popular indoor sport.

French Production (cont.)

Photo Services

Bozarts attempts to define society and the artist. It gives an account of twenty years of "les arts plastiques" in Quebec from "rejection" to "acceptance".

Another film about the arts is Voir Pellan, a study consisting of twelve variations on two themes: Pellan discovers modern art and imports it to Canada; Pellan's attitude towards the question "What is modern art?" This film-mosaic provides a vivid view of Pellan's colors and techniques.

Photo Library

The Photo Library is increasingly becoming a witness of the environment and life of contemporary Canada. In 1968-69, it acquired 20,500 photographic documents, a slight increase over the previous year. The acquisition of these items reflected the Board's continuing contact with gifted photographers who travel across the country and record its life from their personal points of view.

Commercial sales by the Photo Library remained at about the same volume as the previous year, with continuing interest from various organizations and publications who use the Board's Photo Library as a mirror of the Canadian way of life.

Photostories

Twenty-six National Film Board photostories were released during the year in the two official languages. They were composed of the work of 16 Canadian photographers who were either given assignments on contract or worked on a speculative basis. In subject matter, the photostories ranged from studies of people in their environment to Arctic mineral exploration and Canada's international trade.

These photostories appeared around the world in many kinds of publications, from metropolitan newspapers and financial journals to small weeklies and educational pamphlets. The stories were released through the distribution of 25,000 proof sheets and resulted in orders being received from Canada and abroad for 13,162 photographic prints and 173 cardboard mats, plus 170 duplicate negatives for the Associated Press and United Press International news agencies.

Photo Exhibitions

Seventeen exhibitions were produced during the year. Eleven of these were travelling exhibitions staged in Quebec, British Columbia, Alberta, Saskatchewan, Ontario, the Yukon and the Arctic. Research and preliminary design were begun on six new exhibits.

Technical and Production Services

From complex motion pictures to simple still photographs, successful material for the audio-visual media is an intimate blend of creative and technical artistry.

The fulfillment on the technical side of these mutually dependent elements is the prime responsibility of the Technical and Production Services Branch. Some of the major services provided by this Branch are: camera and lighting equipment maintenance; sound crews and sound equipment maintenance; film processing and negative cutting; film inspection and projection; animation, title, and optical effects photography. Other functions of the Branch include scientific film services, research and development services, engineering and equipment fabrication shops.

To keep abreast of developments in these fields, the Branch constantly evaluates new methods and equipment with a view to their possible adoption or adaptation. When, because of special requirements, external sources prove unsuitable, original development is undertaken: the impact of the EVR system (the playing of a special film through a television set); the continuing development of super 8mm film; sound filmstrips, and the implications of the laser; all are examples of innovation in audio-visual communication that occupied the attention of the Research and Operating divisions.

All divisions of the Branch are encouraged to seek ways of reducing the amount of hand labor that, despite steady advances in audio-visual technology, still persists in certain production areas. Perhaps the most significant breakthrough in this area has occurred in the field of animation photography. This specialized form of motion picture shooting involves the photography of individual objects or cells one frame at a time. Because of the time and labor required for these manual operations, animation film costs are high. This factor seriously limits both the use and the artistic development of this highly effective medium. During the year, through the combined efforts of the Technical Research and Engineering divisions, successful developments were completed on a computer-operated animation camera. The results were generally excellent, making for substantial economies and increased accuracy.

Another area where modernization has provided savings is in the film-timing phase, part of film laboratory operations. Film timing involves compensation for the unavoidable differences in original negative density (and, in the case of color film, hue) prior to printing. From the artistic point of view, timing helps to give a motion picture scene-to-scene visual coherence. Standard methods

of timing include the printing of several trial films, each of which is a closer approximation to the ideal. The incorporation of a color analyzer, essentially a modified closed-circuit tele-cine network, permits density and color-balance corrections to be made directly from the original film negative. This device has led to significant savings by reducing the labor in timing operations, as well as the number of first prints required to achieve a good color balance.

The use of industrial-type videotape equipment has been introduced during the past year, both as a direct medium and as an adjunct to standard film production. One very interesting and successful experimental application in the latter area was pioneered by the Science Film division for the production of a film on a surgical operation. A small television camera, connected to both a video recorder and a monitor receiver, was mounted alongside a standard 35mm film camera. The video recorder was run continuously but, since only certain portions of the surgical procedure were to be filmed, a doctor not involved in the actual operation selected the pertinent film sequences by observing the TV monitor. By restricting the filming to these sequences, the color negative cost was substantially reduced. On the other hand, by recording the complete operation on re-usable videotape, the film editor was provided with what amounted to an audio-visual control track from which he could keep the unfamiliar scenes in proper order.

The equipping of the Sound division's re-recording and dubbing projectors with automatic reverse operation is an example of what can be accomplished with little capital outlay. This facility will provide additional flexibility to operations and will save the time of many people during recordings.

Technical and Production Services (cont.)

Distribution

Finally, as an example of a successful combination of creative and technical artistry, the production of Pas de deux may be cited. Here, the talents of the artist and technician were truly blended in the making of an award-winning film.

Main Trends

To encourage and support a growing public interest in showing films and exploring their significance, the Distribution Branch this year increased its facilities for lending films directly to the public, deposited more films in libraries of other organizations that lend films without cost, and organized more institutes and other activities for the study of films and related media. Throughout Canada, and to some degree abroad, Board officers gave increasing time and effort to organizing workshops designed to extend public sensitivity and taste in films.

One of the most interesting aspects of this greater public interest in the use and understanding of film has been the surge of enthusiasm among young people. Both high schools and universities this year gave more attention to programming and studying films, in many cases because their teachers had taken part in special institutes or workshops for educators organized by the Board in collaboration with universities or other educational authorities.

In the Distribution Branch, a Media Study and Research division was established to further encourage screen studies and to exchange information about what local screen study programs or experiments have accomplished.

At Montreal, headquarters for NFB production and distribution of films, the Board joined with McGill University for the third consecutive year to organize a six-week summer screen study institute for some thirty educators, mostly from secondary schools across Canada, who wished to investigate how film appreciation might be fostered more advantageously in schools. A group of thirty educators, journalists, sociologists and film-users from French-speaking milieus in Canada also attended a four-week study institute organized by the Board at its Montreal headquarters.

Distribution (cont.)

These courses, besides examining film technique and effect, also looked into the methods and potentials of other media such as television, advertising and news reporting, and even such amusements as toys and games. The approach was informal and the participants' sense of pioneering these studies was encouraged.

Community Programs for Study or Use of Films

It was evident this year that the desire to learn more about films was general throughout the country. This attitude stems in large part from the greater recognition given to film-making and film criticism in the public press, in books, on television, and of course in the schools. Public concern with film appreciation is already being noticed in the choice of films at the public film libraries, and it is to be expected that it may make itself felt in relation to what is shown on television or in the neighborhood theaters.

The initiative for organizing local programs involving films arises from local needs. Hence, the study of films may be the primary objective or, on the other hand, the study may aim to discover what films can do as auxiliary support for other programs.

Here are a few examples of what local groups did this year along these lines:

In British Columbia, a three-day conference of social workers concerned with youth problems chose the film Christopher's Movie Matinee to animate their discussions. Some 55 social workers of the Okanagan-Kamloops area participated.

A first showing of experimental films organized by the Canadian Film-makers Distribution Center and the NFB distribution staff brought out most of Vancouver Island's artists and writers, a capacity audience of 250 for the NFB theater. Subsequently, an art film society was established at the University of Victoria.

At Langley, B.C., some sixty adults, parents for the most part, participated in an eight-part program where films were used to show how youth sees the world today. These were

discussion programs, the most successful being those where youngsters were on the discussion panel after the films.

The Vancouver Art Gallery, with the aid of Board distribution officers, organized a film fair as the "Art in Action" event of the year. Films were shown to illustrate something of the development of the medium over the years and then the public was invited to try making films. Special workshop areas and appropriate materials were provided and film-makers were at hand to assist. Hand-drawn slides and 16mm film loops and film clips edited from discarded films were produced. A carnival atmosphere was encouraged, with fun and participation much in evidence. Now the Art Gallery is thinking of trying something of this sort each year.

In Newfoundland, the process of film-making engaged the high school students in Corner Brook. From some 30,000 feet of cast-off films examined at the NFB office, four high school boys, all in Grade 10, edited and spliced together sequences for a new film. This they called On the Sixth Day He Made Man.

Board distribution officers of the Atlantic region this year also encouraged the use of films and sound recordings in local programs, this time at the Atlantic Conference on Employment. Discussions were held with young people's groups throughout the region and some 35 hours of discussion were recorded. Subsequently, the discussions were repeated on videotape so that the speakers could be seen as well as heard. These reflections of what young people thought and felt about "the economic work environment in the Atlantic region" had a stimulating and positive effect on the official deliberations.

In Regina, the University of Saskatchewan conducted classes in film appreciation, aided by the Board representative. Special films, many of historical interest, were provided. Next year it is hoped the course may be extended.

Canadian Indian groups and organizations made increased use of films this year for their own information and as a means of bringing their problems before the general public. In Calgary, a day-long institute, under the title

Distribution (cont.)

"Challenge for Change", was held in the theater of the Board's regional office, attended by Indians and others concerned, to improve opportunities for the Indian residents of the area. Among the 50 or more Indian delegates were Blackfoot, Cree, Sarcee and Stony representatives. A similar meeting using films for discussion was held on the Thunderchild reserve under Home and School auspices. The citizens of nearby Turtleford participated.

At The Pas, in Manitoba, three meetings were held on the subject of Challenge for Change, one in a public hall, one in the high school and one in a church on a reserve. People came in from as far away as Thicket Portage and Swan River, and discussion was most animated. One complaint raised by the Indian participants was that films tend to emphasize the bleaker aspects of their existence without showing much of the more positive side of Indian life.

Film Distribution -- Theaters

Distribution of films to theaters in Canada is through regular commercial channels, conducted mainly by Columbia Pictures of Canada Limited.

This year 13,637 bookings of Board films were made to theaters, a slight advance over the previous year. Bookings were up chiefly in Saskatchewan, Manitoba and Quebec. Commercial bookings of 16mm prints -- indicating non-theatrical use, usually in schools -- almost doubled this year, from 2,348 bookings in 1967-68 to 4,285 in the year under review.

Film Distribution -- Television

Bookings of Board films for television broadcast in Canada increased from 7,330 the previous year to 8,009 this year. Ontario, with 19 television stations, accounted for almost 2,000 of these telecasts, and Quebec, with 16 stations, for 1,068. Saskatchewan, with seven television stations, showed 1,164 films, 422 of them in color.

The greatest number of Board films were used by CBC stations or private stations with CBC support programming. These stations used 7,000 of the total 8,009 films booked for television this year. Some of these films

were Invention of the Adolescent, De mère en fille, Juggernaut, Flowers on a One-way Street and Twenty-four Hours in Czechoslovakia.

Film Distribution -- Non-commercial Film Loans

The increased service now provided to those borrowing films directly from Board offices in Canada has been accompanied by a change in the recording system; hitherto, it was customary to report "screenings", but now "bookings" seem the best measure of the work done.

Groups and organizations that show films booked 438,318 Board prints this year. About half of these were in Ontario, with the next highest figure being recorded in British Columbia (78,616).

Most popular film this year for group showings was again Helicopter Canada, made in 1966 for Canada's 1967 Centennial. This year it had 4,549 screenings before local groups. Among French-speaking audiences, Helicoptère--Canada was second in demand, with 514 bookings. Dimensions, a brief animated film about people and the sizes of things, led the bookings for French-speaking audiences, with 615 bookings.

Third and fourth on the list of most-booked films this year were Ti-Jean Goes Lumbering (abroad Ti-Jean Goes West led the list) with 2,862 screenings, and Corral, a film made in 1954 about a cowboy's tussle to master an unbroken horse, which had 2,783 bookings. The Ti-Jean film, about the pee-wee Paul Bunyan of the Quebec woods, was made in 1953 and remains a favorite, here and abroad.

Sale of Films -- 16mm

The sale of 16mm prints of Board films this year increased by one-third over last year, from 4,356 to 5,832. The increase was mainly in Ontario and Quebec, with government departments accounting for almost half the purchases. Departments of education bought 12 per cent of the films, and local boards of education 22 per cent. Public libraries bought 6 per cent of the 16mm films sold this year by the Board.

Distribution (cont.)

Universe, the Board's all-time best-seller, was again this year the most-bought film: 261 prints of the English version have been sold in Canada and 36 of the French version. (With sales abroad, the total figure is well over 2,000 prints sold.)

A geography film for schools, Canada: Landform Regions, is the second best-seller in Canada -- 233 prints in English, 16 in French. A history film, John A. Macdonald, has sold 108 prints in English and six in French in Canada.

Sale of Filmstrips

The sale of filmstrips dropped this year, from 66,384 in the previous fiscal year to 63,015. Sales in provinces showed declines, except in Manitoba and Ontario, where there was an increase of 1,000 or more over the previous year.

The filmstrip most in demand this year was Expo 67, which recalled the sights of that memorable event and sold 568 prints.

Geography filmstrips continue to lead the sales, but Spiders has sold 417 prints, rather more than Federal Government (379 prints) and Maple Syrup (302 prints).

Best-selling filmstrips in French are Quebec -- Les Appalaches (182 prints) and L'abeille (123).

The sale of slide sets -- color slides in sets of 10 -- was again higher this year in Quebec than in other provinces. Total sale of slide sets in Canada was down slightly to 4,318 this year as compared with the previous figure of 4,664.

Sale of 8mm Film Loops

As in the case of filmstrips and slide sets, 8mm film loops are most suitable for classroom use. However, while filmstrips and slides simply provide for projection of still pictures, the 8mm film loops provide moving pictures. They are called loops because the films, contained in plastic cartridges, are joined head to tail so that they continue to

repeat themselves as long as they are left in the projector. Most 8mm film loops are about three minutes long. This year total sales more than doubled from the previous figure of 618, to 1,453.

Film Distribution Abroad -- Theaters

Exhibition of the Board's films to cinema audiences abroad, as in Canada, is achieved mainly through contracts with commercial distributors.

This year some 262 theatrical shorts were being distributed to cinemas in a hundred or more countries. Since reports on distribution are difficult, if not impossible to obtain from many countries, it is not possible to say how many cinemas booked films or the size of the audience that saw them. But in the United States, Europe, Central and South America, Asia and Australasia, some 10,466 bookings were reported by the distributors. Among the longer Board films shown in cinemas abroad this year were the feature films Drylanders, Pour la suite du monde, Nobody Waved Good-bye and Yul 871.

In the United States one film distributor put together a program he called "Children's Film Festival" from seven short NFB films. By the end of the fiscal year he had secured theatrical bookings in cities and towns throughout the United States, and the program continues to circulate to children's matinee audiences. A United States Congressman from New York was so impressed by this move to bring good films to youngsters that he read his appreciation into the Congressional Record.

Another example of significant distribution of Canadian films abroad, in collaboration with Canadian government agencies and those of India, concerned the film Food. This film was made at the National Film Board in Montreal by a young film-maker from India. The Canadian International Development Agency then provided several hundred prints of the film, in both 35mm and 16mm for distribution in India. As a result, Food was shown in the past year by some 2,000 cinemas in India, before audiences totalling more than 20,000,000 people. In cartoon style, the film tells in a simple way the advantages of improving soil

Distribution (cont.)

productivity by using fertilizer, and of handling crops by machinery rather than by hand labor. It continues to be shown in theaters. Some 300 prints (16mm) were also circulated to audiences that ordinarily would not see the film in cinemas. These prints were shown by the field publicity units of the central government of India as well as from mobile cinema vans operated by the governments of 26 states and union territories.

Another film with unusually large distribution abroad was A Child and His Country, the English-language version of Un enfant... un pays. It was shown in New York City with a feature film that played simultaneously in 50 local theaters; in this one multiple booking the film was seen by half a million people.

Film Distribution Abroad -- 16mm Travel

As in Canada, the National Film Board's Distribution Branch lends 16mm prints of its films to many groups and organizations abroad that show films for cultural purposes.

In support of Canada's tourist industry, special Travel Film libraries have also been established in some countries. In the United States, the Board has four offices promoting distribution of Canadian travel films, and its offices in London and Paris organize facilities for the loan of these films in the United Kingdom, France, Germany and The Netherlands.

Total bookings of travel films abroad in the past year rose from 243,225 in 1967-68 to 261,848. Aggregate audience figures for the two periods were 13,454,779 and 15,125,935, respectively. About 80 per cent of the travel film distribution was in the United States. The National Film Board offices in New York, Detroit, Chicago and San Francisco each reported an audience of over three million this next year. The Detroit office recorded the highest number of bookings (69,800); the New York office reported the largest audience total (3,586,205). In the past year, bookings of travel films increased in all countries except the United Kingdom, where bookings dropped from 5,676 in the 1967-68 fiscal year to 4,552.

About 50 Canadian agencies interested in promoting Canada's vacation attractions now contribute films for placement in the Travel Film libraries operated under the Board's distribution system. In the United States, 209 different film titles are being distributed, with 17,303 prints in circulation. Government agencies, federal or provincial, supply about half these films, the rest coming from private sources.

New titles put into the Travel Film libraries last year numbered 18 in the United States, 15 in the United Kingdom, nine in France, five in Germany and four in The Netherlands.

In France, the audience for travel films almost doubled during the past year -- 3,571 showings to a total audience of 670,605, as compared with the audience of 342,201 recorded the year previous. In addition, people in France saw five Canadian tourist films on their national television system, and in Belgium, nine Canadian tourist films were telecast during the year.

Film Distribution Abroad
16mm Non-theatrical

Over 60 million people abroad saw Canadian films during the past year through the free film-loan services of Canada's Department of External Affairs. Some 80 or more offices of the Department shared in this increasingly popular adjunct of Canadian diplomatic service to other countries. Close to 40,000 prints of Board films have been deposited in External Affairs posts, many of the films being in one or more of the 39 foreign languages in which the Board makes versions of its films.

Screenings of Board films from these posts rose this past year in all countries except those in Central and South America. In this latter area, screenings of 16mm films dropped by 2,500 and the aggregate audience by two million from the figures reported the previous year. Largest figures were reported from Europe, up from 125,163 film screenings in 1967-68 to 148,397 in the past year. The audiences for the same periods were 12,328,303 and 13,290,480, respectively.

Distribution (cont.)

The total world audience for showing of Board films loaned through Canadian posts abroad was 61,288,217 this past year. The number of screenings attended by this audience totalled 439,728. In the previous year, screenings of films by posts were 387,661, with an audience totalling 59,463,868.

Among the most popular titles with audiences that borrow films from Canadian post film libraries are: Ti-Jean Goes West; Trans-Canada Journey, an hour-long travelogue; Universe, a popular science film; Angotee, the story of an Eskimo boy; and Neighbors, Norman McLaren's 1952 Oscar winner. This year Ti-Jean Goes West was booked abroad 9,863 times, and McLaren's Neighbors 5,288 times. Comment savoir (Knowing to Learn), which has recently won the prize of the jury at a festival of audio-visual teaching aids in Paris, continues to be popular among the teaching bodies of France.

Film Distribution Abroad Sales of 16mm Prints

Fewer 16mm films were sold abroad this past year: a total of 9,523 prints, down 1,606 from the figure of the previous year. But the films sold abroad, together with 5,205 added to post film libraries by the National Film Board, increased the total of 16mm films overseas by almost 15,000 prints.

Filmstrip Sales -- Abroad

Filmstrips sold in other countries in the past year were up from the previous year's figures: 30,595 the past year, as compared with 29,190 the year before. Biggest increase in filmstrip sales occurred in Australia and New Zealand. In the United States and Europe, sales of filmstrips dropped somewhat. Best seller among filmstrips this year was The Modern Eskimo, with major sales in Australia and the United States.

8mm Film Loops Sales -- Abroad

Sale of 8mm film loops abroad more than doubled in the past year, up from 4,397 in 1967-68 to 10,067. Most purchases of these films were made in the United States, but Europe also bought 913 film loops.

Film Distribution Abroad -- Television

Telecasts of Canadian travel films distributed by the Board for television use abroad increased to 4,548, up from 3,828 the previous year. Color transmissions increased to 2,702 in the past year, an increase of approximately a thousand.

Telecasts of the Board's films other than travel films were down this past year to 4,684, compared with 5,950 the year before.

The Board's Personnel Branch performs the three-fold function of servicing, advising and controlling, with respect to the following activities: recruiting of staff; organization planning; salary administration; staff training and development; counselling; relations with employee organizations; staff benefits, pay and records; and various special projects.

The significant development in the Personnel Branch has been the negotiation of collective agreements with three different employee associations. These are the Public Service Alliance of Canada, Le Syndicat général du Cinéma et de la Télévision and the Professional Institute of the Public Service of Canada.

The staff complement of regular employees increased from 649 as of April 1, 1968 to 654 as of March 31, 1969. Employees on a contract or term basis increased from 387 to 389. The rate of turnover remained fairly constant at 13.08 per cent.

The Canadian Government Photo Center was established by Parliament to supply still photographic printing and processing services to federal government departments and agencies in the Ottawa area.

The Center is operated on a commercial basis. During the year, 14,430 orders were received from 74 departments and agencies. Items produced numbered 506,370, resulting in sales of \$538,397. Cost of sales was \$515,179 with a surplus on operations of \$23,218.

Some of the most noteworthy undertakings during the year were: the provision of high-quality enlargements for use in the Photo Center Picture Gallery at the Board's Ottawa headquarters building; color enlargements for display in the Board's pavilion at Man and His World; and a large variety of materials produced for the Exhibition Commission for use in many parts of the world. Included in the work for the Commission were many large color murals for Expo 70, Japan.

During the year, work commenced on alterations to the Photo Center's premises to provide an up-to-date color laboratory which will be equipped with automated equipment. The laboratory will be in operation early in the new year.

Production Completions 1968-69

 Motion Picture Films produced by the National Film Board

 NFB Program – English Originals

The Admittance
 43 minutes 23 seconds
 black-and-white 16mm

Aki'name
 22 minutes 23 seconds
 color 16mm

Andy
 6 minutes 48 seconds
 black-and-white 16mm

The Best Damn Fiddler from
 Calabogie to Kaladar
 49 minutes 6 seconds
 black-and-white 16mm

Boomsville
 10 minutes 12 seconds
 color 35mm & 16mm

Christopher's Movie
 Matinee
 87 minutes 28 seconds
 color 16mm

Continental Drift
 9 minutes 53 seconds
 color 35mm & 16mm

Cosmic Zoom
 8 minutes
 color 35mm & 16mm

D N A
 10 minutes 40 seconds
 color 35mm & 16mm

Don't Let the Angels Fall
 98 minutes 55 seconds
 black-and-white 35mm & 16mm

Euphoria
 8 minutes 43 seconds
 color 16mm

Fine Feathers
 5 minutes 23 seconds
 color 16mm

Flowers on a One-way Street
 57 minutes 10 seconds
 black-and-white 16mm

Fluxes
 23 minutes 55 seconds
 black-and-white 16mm

The Half-masted Schooner
 6 minutes 31 seconds
 color 16mm

Imperial Sunset
 17 minutes 58 seconds
 black-and-white 16mm

In a Box
 4 minutes 2 seconds
 black-and-white 35mm & 16mm

Invention of the Adolescent
 28 minutes 13 seconds
 black-and-white 16mm

Juggernaut
 27 minutes 51 seconds
 color 16mm

Niagara Falls
 28 minutes 13 seconds
 color 16mm

Origami
 8 minutes 35 seconds
 color 16mm

Oskee Wee Wee
 10 minutes 30 seconds
 color 35mm & 16mm

The Rise and Fall of the
 Great Lakes
 16 minutes 40 seconds
 color 16mm

Sabre and Foil
 7 minutes 16 seconds
 black-and-white 35mm & 16mm

Seniority versus Ability
 12 minutes 33 seconds
 black-and-white 16mm

Standing Buffalo
 22 minutes 16 seconds
 color 16mm

That Mouse
 14 minutes
 color 16mm

This Land
 57 minutes
 black-and-white 16mm

To See or Not to See
 14 minutes 31 seconds
 color 35mm & 16mm

Travelling College
 9 minutes 30 seconds
 black-and-white 16mm

Tuktu and His Animal Friends
 14 minutes 13 seconds
 color 16mm

Tuktu and the Big Seal
 14 minutes 21 seconds
 color 16mm

Tuktu and the Caribou Hunt
 14 minutes 15 seconds
 color 16mm

Tuktu and the Clever Hands
 14 minutes 8 seconds
 color 16mm

Tuktu and the Magic Bow
 14 minutes 16 seconds
 color 16mm

Tuktu and his Nice New Clothes
 14 minutes 13 seconds
 color 16mm

Tuktu and the Snow Palace
 14 minutes 13 seconds
 color 16mm

Twenty-four Hours in
 Czechoslovakia
 57 minutes 3 seconds
 color 16mm

Two Films by Lipsett
 28 minutes 3 seconds
 black-and-white 16mm

Production Completions 1968-69

Motion Picture Films produced by the National Film Board

NFB Program - English Originals (cont.)

Underground5 minutes 35 seconds
color 16mmWalking5 minutes 6 seconds
color 35mm & 16mm

Challenge for Change:The Ballad of Crowfoot10 minutes 18 seconds
black-and-white 35mm & 16mmSaul Alinsky Went to War57 minutes 17 seconds
black-and-white 16mmWilf20 minutes 41 seconds
black-and-white 16mmChallenge for Change24 minutes 21 seconds
black-and-white 16mm

Challenge for Change (Newfoundland Project):The Children of Fogo Island17 minutes 30 seconds
black-and-white 16mmThe Founding of the
Cooperatives21 minutes 18 seconds
black-and-white 16mmIntroduction to Fogo Island16 minutes 35 seconds
black-and-white 16mm

Challenge for Change:Organizing for Power: The Alinsky Approach:Building an Organization37 minutes 28 seconds
black-and-white 16mmDeciding to Organize34 minutes 5 seconds
black-and-white 16mmThrough Conflict to
Negotiation45 minutes 36 seconds
black-and-white 16mmA Continuing Responsibility42 minutes 35 seconds
black-and-white 16mmPeople and Power17 minutes 21 seconds
black-and-white 16mm

Ethnographic Films: Netsilik EskimosAt the Spring Sea Ice Camp:
Part 126 minutes 40 seconds
color 16mmAt the Winter Sea Ice Camp:
Part 135 minutes 40 seconds
color 16mmGroup Hunting on the Spring
Ice: Part 134 minutes 13 seconds
color 16mmAt the Spring Sea Ice Camp:
Part 226 minutes 36 seconds
color 16mmAt the Winter Sea Ice Camp:
Part 236 minutes 16 seconds
color 16mmGroup Hunting on the Spring
Ice: Part 227 minutes 55 seconds
color 16mmAt the Spring Sea Ice Camp:
Part 326 minutes 35 seconds
color 16mmAt the Winter Sea Ice Camp:
Part 330 minutes 16 seconds
color 16mmGroup Hunting on the Spring
Ice: Part 333 minutes 1 second
color 16mmAt the Winter Sea Ice Camp:
Part 434 minutes 40 seconds
color 16mm

Production Completions 1968-69

Motion Picture Films produced by the National Film Board

NFB Program - French Originals

A propos d'un colloque

16 minutes 25 seconds

black-and-white 16mm

Les Acadiens de la Dispersion

111 minutes 8 seconds

black-and-white 16mm

Le beau plaisir

14 minutes 52 seconds

color 35mm & 16mm

L'école des autres

152 minutes 41 seconds

black-and-white 16mm

Episode

59 minutes 15 seconds

color 16mm

Etude en 21 points

11 minutes 18 seconds

color 35mm & 16mm

L'évasion des carrousels

7 minutes 25 seconds

color 35mm & 16mm

Le Grand Rock

72 minutes 54 seconds

color 35mm

Jusqu'au coeur

92 minutes 43 seconds

color 35mm

Masque

20 minutes 58 seconds

color 35mm & 16mm

La mathématique: Introduction

à la notion de relation 1

61 minutes 53 seconds

black-and-white 16mm

La mathématique: Introduction

à la notion de relation 2

52 minutes 38 seconds

black-and-white 16mm

De mère en fille

75 minutes 18 seconds

black-and-white 16mm

Mon amie Pierrette

68 minutes 23 seconds

color 16mm

Nominingue...depuis

qu'il existe

72 minutes 36 seconds

black-and-white 16mm

La physique en classe

laboratoire

13 minutes 55 seconds

color 16mm

La p'tite Bourgogne

43 minutes 46 seconds

black-and-white 16mm

Saint-Jérôme

116 minutes 48 seconds

black-and-white 16mm

Swing la baguaise

27 minutes 20 seconds

black-and-white 16mm

Vertige

43 minutes 31 seconds

color 35mm & 16mm

Les voitures d'eau

110 minutes 33 seconds

black-and-white 35mm & 16mm

Série: Education populaire

La comité des chômeurs

10 minutes 5 seconds

black-and-white 16mm

Conférence de M. Jean Marchand

17 minutes 16 seconds

black-and-white 16mm

La classe des finissantes

18 minutes 48 seconds

black-and-white 16mm

Dans une nouvelle usine

13 minutes 36 seconds

black-and-white 16mm

Edouard Sarrazin

29 minutes 13 seconds

black-and-white 16mm

Edwin B. Martin

26 minutes 51 seconds

black-and-white 16mm

Une entrevue avec Mme

Louise Bouvrette

26 minutes 48 seconds

black-and-white 16mm

Une entrevue avec M. Fernand

Coupal

21 minutes 35 seconds

black-and-white 16mm

Une entrevue avec M. Guy

Brassard

21 minutes 46 seconds

black-and-white 16mm

Mme F. Roland Beaudry

14 minutes 1 second

black-and-white 16mm

M. Hubert Murray

20 minutes 13 seconds

black-and-white 16mm

M. Jean-Paul Corbeil

12 minutes 10 seconds

black-and-white 16mm

Jean-Robert Ouellet

25 minutes 45 seconds

black-and-white 16mm

Lionel Forget

29 minutes 36 seconds

black-and-white 16mm

Monique Léonard

30 minutes 13 seconds

black-and-white 16mm

La place des ouvriers

dans l'usine

13 minutes

black-and-white 16mm

Le rôle des femmes dans le

monde de travail

13 minutes 25 seconds

black-and-white 16mm

Zone désignée: le rôle des

gouvernements

8 minutes 31 seconds

black-and-white 16mm

Production Completions 1968-69

 Motion Picture Films produced by the National Film Board

 NFB Program – Bilingual Originals

Around Perception
Autour de la perception
 16 minutes 27 seconds
 color 35mm & 16mm

Metamorphoses
 2 minutes 33 seconds
 color 16mm

 Motion Picture Films produced by the National Film Board

 NFB Program – English Versions and Revisions

Dvacet Ctyri Hodini (Twenty-
 four Hours in Czechoslovakia)
 (non-theatrical revision)
 57 minutes 3 seconds
 color 16mm

Freedom Africa
 58 minutes 15 seconds
 black-and-white 16mm

Harvesting
 9 minutes 46 seconds
 color 35mm & 16mm

Illegal Abortion (revision)
 25 minutes 16 seconds
 black-and-white 16mm

Jusqu'au coeur
 (English subtitled)
 92 minutes 43 seconds
 color 16mm

Physics: An Interactive
 Approach
 13 minutes 55 seconds
 color 16mm

This Is No Time for Romance
 28 minutes 5 seconds
 color 16mm

The Waterdevil
 20 minutes 32 seconds
 color 35mm & 16mm

With Drums and Trumpets
 (English subtitled)
 28 minutes 4 seconds
 color 35mm

 Motion Picture Films produced by the National Film Board

 NFB Program – French Versions and Revisions

L'adolescence,
 une invention récente
 28 minutes 13 seconds
 black-and-white 16mm

Les basses terres du Saint-
 Laurent et des Grands Lacs
 9 minutes 36 seconds
 color 16mm

Escapade
 10 minutes 6 seconds
 color 16mm

L'été de l'avenue des Ormes
 28 minutes 1 second
 color 16mm

La maison de Jean-Jacques
 8 minutes 1 second
 color 35mm

Le pêcheur à l'écoute
 13 minutes 38 seconds
 color 35mm & 16mm

La presse est son empire
 57 minutes 11 seconds
 black-and-white 16mm

Sabre et fleuret
 7 minutes 16 seconds
 black-and-white 35mm & 16mm

Seuls les enfants étaient
 présents
 98 minutes 55 seconds
 black-and-white 35mm

Tuktu et les petits animaux
 14 minutes 13 seconds
 color 16mm

Tuktu et le grand kayak
 14 minutes 16 seconds
 color 16mm

Tuktu et le grand phoque
 14 minutes 21 seconds
 color 16mm

Tuktu et la chasse au caribou
 14 minutes 15 seconds
 color 16mm

Tuktu et les grands secrets
 14 minutes 8 seconds
 color 16mm

Tuktu et les chiens esquimaux
 14 minutes 10 seconds
 color 16mm

Tuktu et les jeux d'intérieur
 14 minutes 18 seconds
 color 16mm

Tuktu et l'arc magique
 14 minutes 16 seconds
 color 16mm

Tuktu et le présent de la mer
 14 minutes 15 seconds
 color 16mm

Production Completions 1968-69

Motion Picture Films produced by the National Film Board

NFB Program – French Versions and Revisions (cont.)

Tuktu et ses beaux habits neufs
14 minutes 13 seconds
color 16mm

Tuktu et la pêche à la foëne
14 minutes 13 seconds
color 16mm

Tuktu et les épreuves de force
14 minutes 18 seconds
color 16mm

Tuktu et le palais de glace
14 minutes 13 seconds
color 16mm

Motion Picture Films produced by the National Film Board

NFB Program – Foreign Versions and Revisions

Above the Horizon
Finnish 35mm & 16mm
Dutch 16mm
Spanish 16mm
21 minutes 20 seconds color

Canada: Landform Regions
Finnish
Portuguese
Spanish
15 minutes 30 seconds
color 16mm

Les enfants du silence
Japanese
23 minutes 48 seconds
black-and-white 16mm

Accidents Don't Happen
No. 1: Organization
Hindi
10 minutes
black-and-white 16mm

The Changing Forest
Dutch subtitled
18 minutes 37 seconds
color 16mm

Feux Follets
Dutch
9 minutes 51 seconds
color 16mm

Accidents Don't Happen
No. 7: Early Handling of Spinal Injuries
Hindi
17 minutes 40 seconds
black-and-white 16mm

The Climates of North America
Finnish
16 minutes 33 seconds
color 16mm

Flowers on a One-way Street
Spanish subtitled
51 minutes 10 seconds
color 16mm

Aki'name
Eastern Eskimo dialect
Western Eskimo dialect
22 minutes 23 seconds
color 16mm

Dance Squared
Italian
Japanese
3 minutes 43 seconds
color 16mm

The Forest
Dutch
Finnish
Italian
Norwegian
Portuguese
21 minutes 6 seconds
black-and-white 16mm

Among Fish
Finnish
Portuguese
10 minutes 48 seconds
color 16mm

The Development of a Fish Embryo
11 minutes 56 seconds
color 16mm

Glaciation
Spanish
11 minutes 43 seconds
color 16mm

The Bear and the Mouse
Spanish
8 minutes
color 16mm

The Drag
Portuguese
9 minutes 45 seconds
color 35mm & 16mm

Grassland Farming
Hindi
10 minutes 16 seconds
color 16mm

Blades and Brass
German
9 minutes 51 seconds
color 35mm & 16mm

Element 3
Spanish
46 minutes 51 seconds
color 16mm

The House That Jack Built
German
8 minutes 2 seconds
color 35mm & 16mm

The Enduring Wilderness
Spanish
28 minutes 11 seconds
color 16mm

Production Completions 1968-69

 Motion Picture Films produced by the National Film Board

 NFB Program - Foreign Versions and Revisions (cont.)

Kurelek
 German
 10 minutes 6 seconds
 color 35mm & 16mm

Lacrosse
 Spanish
 14 minutes 55 seconds
 color 16mm

Manouane River Lumberjacks
 Japanese
 28 minutes 1 second
 black-and-white 16mm

North Pacific
 Spanish
 27 minutes
 color 16mm

Notes on a Triangle
 Italian
 5 minutes 3 seconds
 color 16mm

Octopus Hunt
 Finnish
 Portuguese
 17 minutes 8 seconds
 color 35mm & 16mm

Paddle to the Sea
 German
 Hindi
 Italian
 Japanese
 Portuguese
 28 minutes 15 seconds
 color 16mm

Phoebe
 Japanese
 28 minutes 20 seconds
 black-and-white 16mm

Railroaders
 Japanese
 21 minutes 35 seconds
 black-and-white 16mm

Rescue Party
 Hindi
 28 minutes 6 seconds
 black-and-white 16mm

Riches of the Earth (revised)
 Finnish
 Japanese
 16 minutes 36 seconds
 color 16mm

Ride for Your Life
 German 35mm & 16mm
 Japanese 16mm
 10 minutes color

The Spruce Bog
 Dutch subtitled
 22 minutes 46 seconds
 color 16mm

Trail Ride
 Italian
 29 minutes 30 seconds
 color 16mm

A Tree Is a Living Thing
 Italian
 11 minutes
 color 16mm

What's Behing the Tag?
 Tamil
 14 minutes 48 seconds
 color 16mm

The White Ship
 German
 14 minutes 54 seconds
 color 35mm & 16mm

Where Mrs. Whalley Lives
 Dutch subtitled
 27 minutes 55 seconds
 black-and-white 16mm

 Motion Picture Films produced by the National Film Board

 Sponsored Program - English Originals

Better Housing for
British Columbia
 16 minutes 13 seconds
 color 16mm
 (C.M.H.C.)

Canada: Fall Colors
 (Televisit)
 2 minutes 35 seconds
 color 16mm
 (Can. Govt. Travel Bureau)

Canada: Winter Sports
 (Televisit)
 2 minutes 35 seconds
 color 16mm
 (Can. Govt. Travel Bureau)

The Choice
 18 minutes 51 seconds
 color 16mm
 (Manpower and Immigration)

The Counsellor and the
Labor Markets: Part 1
 30 minutes 30 seconds
 black-and-white 16mm
 (Manpower and Immigration)

The Counsellor and the
Labor Markets: Part 2
 32 minutes 13 seconds
 black-and-white 16mm
 (Manpower and Immigration)

Production Completions 1968-69

Motion Picture Films produced by the National Film Board

Sponsored Program – English Originals (cont.)

Crime Scene20 minutes 25 seconds
color 16mm
(R.C.M.P.)Emergency Broadcast7 minutes 1 second
black-and-white 16mm
(E.M.O.)Flight in White14 minutes 48 seconds
color 35mm
(Indian Affairs and Northern
Development, and Canadian
Government Travel Bureau)Foresters13 minutes 41 seconds
color 16mm
(Forestry and Rural
Development)Isotopes in Action28 minutes 15 seconds
color 16mm
(Atomic Energy of Canada)King Size6 minutes 44 seconds
color 35mm & 16mm
(National Health and Welfare)A Matter of Survival25 minutes 46 seconds
color 16mm
(Labour)North14 minutes 36 seconds
color 35mm & 16mm
(Indian Affairs and Northern
Development)Pathways in the Sky17 minutes 13 seconds
color 16mm
(Transport)Rx for Export11 minutes 16 seconds
color 35mm & 16mm
(Trade and Commerce)The Security Team23 minutes 20 seconds
color 16mm
(National Defence)Spinning the Tutor and
Silver Star14 minutes 7 seconds
color 16mm
(National Defence)Tattoo 196730 minutes 46 seconds
color 16mm
(National Defence)The Taxaphone Show: Part 15 minutes 51 seconds
color 16mm
(National Revenue)The Taxaphone Show: Part 25 minutes 43 seconds
color 16mm
(National Revenue)The Taxaphone Show: Part 35 minutes 23 seconds
color 16mm
(National Revenue)The Taxaphone Show: Part 46 minutes
color 16mm
(National Revenue)Their Roots Run Deep16 minutes 43 seconds
color 16mm
(National Defence)The're Putting Us off the Map28 minutes 6 seconds
color 16mm
(Industry)

Motion Picture Films produced by the National Film Board

Sponsored Program – French Originals

Le conseiller et les marchés
de la main-d'oeuvre:1ère partie
black-and-white 16mm
(Manpower and Immigration)Le conseiller et les marchés
de la main-d'oeuvre: 2e partie38 minutes 36 seconds
black-and-white 16mm
(Manpower and Immigration)L'impôt et tout et tout:
1ère partie5 minutes
color 16mm
(National Revenue)L'impôt et tout et tout:
2e partie5 minutes
color 16mm
(National Revenue)L'impôt et tout et tout:
3e partie5 minutes
color 16mm
(National Revenue)L'impôt et tout et tout:
4e partie5 minutes
color 16mm
(National Revenue)Les nouveaux fonctionnaires28 minutes 3 seconds
color 16mm
(Public Service Commission)

Production Completions 1968-69

 Motion Picture Films produced by the National Film Board

 Sponsored Program – English Versions and Revisions

In the Public Service
 28 minutes 3 seconds
 color 16mm
 (Public Service Commission)

Tattoo 67
 19 minutes 40 seconds
 color 35mm & 16mm
 (National Defence)

Vivre sa ville (English)
 17 minutes 5 seconds
 color 16mm
 (C.M.H.C.)

 Motion Picture Films produced by the National Film Board

 Sponsored Program – French Versions and Revisions

L'ABC de l'exportation
 11 minutes 16 seconds
 color 35mm & 16mm
 (Trade and Commerce)

La Colombie Britannique
 et l'habitation
 16 minutes 13 seconds
 color 16mm
 (C.M.H.C.)

L'Indien parle
 40 minutes 23 seconds
 color 16mm
 (Indian Affairs and Northern
 Development)

L'aménagement d'un boisé
 9 minutes 53 seconds
 color 16mm
 (Forestry and Rural
 Development)

Construction à la canadienne,
 Harlow 1967
 15 minutes 35 seconds
 color 16mm
 (C.M.H.C.)

Option
 18 minutes 51 seconds
 color 16mm
 (Manpower and Immigration)

L'aménagement rural par
 l'électronique
 22 minutes 3 seconds
 color 16mm
 (Forestry and Rural
 Development)

Emission d'urgence
 7 minutes 1 second
 black-and-white 16mm
 (E.M.O.)

La période prélibératoire
 25 minutes 38 seconds
 black-and-white 16mm
 (Canadian Penitentiary
 Service)

Cent visages d'une armée
 13 minutes 43 seconds
 color 16mm
 (National Defence)

La formation des détenus:
 1ère partie
 29 minutes 11 seconds
 black-and-white 16mm
 (Canadian Penitentiary
 Service)

Les radioéléments à l'oeuvre
 28 minutes 15 seconds
 color 16mm
 (Atomic Energy of Canada)

C'est le volleyball
 9 minutes 40 seconds
 color 16mm
 (National Health and Welfare)

La formation des détenus
 2e partie
 31 minutes
 black-and-white 16mm
 (Canadian Penitentiary
 Service)

La réception
 28 minutes 41 seconds
 black-and-white 16mm
 (Canadian Penitentiary
 Service)

Des canards, bien sûr!
 14 minutes 16 seconds
 color 16mm
 (Indian Affairs and Northern
 Development)

"Ton histoire est une épopée"
 18 minutes 40 seconds
 color 16mm
 (National Defence)

Tire, tirelire
 9 minutes
 color 35mm & 16mm
 (National Revenue)

Production Completions 1968-69

Motion Picture Films produced by the National Film Board

Sponsored Program – Foreign Versions and Revisions

Canadian Wood Frame Houses

German
15 minutes 38 seconds
color 16mm
(Trade and Commerce)

The Choice

Danish
Dutch
German
18 minutes 51 seconds
color 16mm
(Manpower and Immigration)

More Milk for More People

Italian
Portuguese
13 minutes 58 seconds
color 16mm
(Trade and Commerce)

The North Has Changed

German
Japanese
27 minutes 25 seconds
color 16mm
(Indian Affairs and Northern Development)

Wheat

German
Japanese
Spanish
16 minutes 35 seconds
color 16mm
(Canadian Wheat Board)

Other Motion Picture Items produced by the National Film Board

NFB Program – English Clips

The Admittance

60 seconds
black-and-white 16mm

The Admittance

20 seconds
black-and-white 16mm

The Best Damn Fiddler from Calabogie to Kaladar

60 seconds
black-and-white 16mm

The Best Damn Fiddler from Calabogie to Kaladar

20 seconds
black-and-white 16mm

Do Not Fold, Staple, Spindle or Mutilate

60 seconds
black-and-white 16mm

Do Not Fold, Staple, Spindle or Mutilate

20 seconds
black-and-white 16mm

The Ernie Game

3 minutes 3 seconds
color 35mm

Flowers on a One-way Street

60 seconds
black-and-white 16mm

Flowers on a One-way Street

20 seconds
black-and-white 16mm

Highway Safety: Cow

20 seconds
color 16mm

Highway Safety: Sweeper

20 seconds
color 16mm

Safety: Butcher

60 seconds
color 16mm

Saul Alinsky Went to War

60 seconds
black-and-white 16mm

Saul Alinsky Went to War

20 seconds
black-and-white 16mm

This Land

60 seconds
black-and-white 16mm

This Land

20 seconds
black-and-white 16mm

Twenty-four Hours in

Czechoslovakia
60 seconds
color 16mm

Twenty-four Hours in

Czechoslovakia
20 seconds
color 16mm

Production Completions 1968-69

Other Motion Picture Items produced by the National Film Board

NFB Program – French Clips

Les Acadiens60 seconds
black-and-white 16mmEpisode60 seconds
color 16mmEpisode20 seconds
color 16mmErnie3 minutes 3 seconds
color 35mmLe Grand Rock3 minutes 1 second
color 35mmLe Grand Rock60 seconds
color 16mmJusqu'au coeur2 minutes 4 seconds
color 35mmKid Sentiment1 minute 5 seconds
black-and-white 16mmNominingue...depuisqu'il existe
60 seconds
color 16mmNominingue...depuis qu'ilexiste
20 seconds
color 16mmLe règne du jour3 minutes
black-and-white 35mm & 16mmSécurité routière:Une vache amie
20 seconds
color 16mmSwing la baquaise60 seconds
black-and-white 16mmSwing la baquaise20 seconds
black-and-white 16mmLes voitures d'eau60 seconds
black-and-white 16mmLes voitures d'eau20 seconds
black-and-white 16mm

Other Motion Picture Items produced by the National Film Board

NFB Program – English Loops for 8mm Use

Elementary Science series:(all color)
Acceleration
Angles
Crystal
Rolling Friction
Sliding Friction
SymmetryFollow the Leader: 3French Fries
Hands that Speak
Hands and Props
House Building
Mailing a Letter
Nouns and Verbs: 2
Opposites: 1
Opposites: 2
Origami Fish
P and Q Objects
Quick Flash: 2
Quick Flash: 3
Reactions: 3
Reactions: 4
Two StoriesGalilean Relativity: BallDropped from Mast of Ship
Galilean Relativity: Object
Dropped from Aircraft
Galilean Relativity:
Projectile Fired Vertically
Analysis of a Hurdle Race: 1
Analysis of a Hurdle Race: 2
Retrograde Motion:
Geocentric Model
Retrograde Motion:
Heliocentric Model
Jupiter Satellite Orbit
Program Orbit: 1
Program Orbit: 2
Central Forces: Iterated Blows
Kepler's Laws
Unusual Orbits
One-dimensional Collisions: 1
One-dimensional Collisions: 2
Inelastic One-dimensional
Collisions
Two-dimensional Collisions: 1
Two-dimensional Collisions: 2Loops to Learn By series:(all color)
Anomalies
Apple Pie
Bead Stringing
B D P Q Objects
Boat Building
Braiding
Candy Making
Clay Coil Pot
Clay Dish
Come Play with Me
Comparisons: 1
Comparisons: 2
Follow the Leader: 1
Follow the Leader: 2Project Physics series:(47 color, 1 black-and-white)
Acceleration Due to Gravity: 1
Acceleration Due to Gravity: 2
Vector Addition:
Velocity of a Boat
A Matter of Relative Motion

Production Completions 1968-69

Other Motion Picture Items produced by the National Film Board

NFB Program – English Loops for 8mm Use (cont.)

Inelastic Two-dimensional Collisions	A Method of Measuring Energy: Nails Driven into Wood	Vibrations of a Rubber Hose
Scattering of a Cluster of Objects	Gravitational Potential Energy	Vibrations of a Wire
Explosion of a Cluster of Objects	Kinetic Energy	Vibrations of a Drum
Finding the Speed of a Rifle Bullet: 1	Conservation of Energy: Pole Vault	Vibrations of a Metal Plate
Finding the Speed of a Rifle Bullet: 2	Conservation of Energy: Aircraft Takeoff	Standing Electromagnetic Waves
Recoil	Reversibility of Time	Production of Sodium by Electrolysis
Colliding Freight Cars	Superposition	Thomson Model of the Atom
Dynamics of a Billiard Ball	Standing Waves on a String	Rutherford Scattering
	Standing Waves in a Gas	Collisions with an Unknown Object

Other Motion Picture Items produced by the National Film Board

NFB Program – French Loops for 8mm Use

<u>Mathématiques vivantes</u> (série 2): (color)	<u>Science élémentaire (série):</u> (color)
Nc. 18: Union et intersection des PGCD et PPCM	Accélération
	Angles
	Cristal
	Frottement de roulement
	Frottement de glissement
	Symétrie

Other Motion Picture Items produced by the National Film Board

NFB Program – Bilingual Loops for 8mm Use

Arrowheads / Pointes de flèche	<u>Mathematics "Varga" series:</u>	<u>Vocabulary series:</u>
<u>Language series:</u>	The Square / Le carré	The Automobile / L'automobile
The Cake / Le gâteau (début et fin)	The Triangle / Le triangle	A Birthday Party Un anniversaire
The Cake / Le gâteau (milieu)		In the Park Dans un parc public
The Soup / La soupe (début et fin)		In the Sugar Shack A la cabane à sucre
The Soup / La soupe (milieu)		The Library / La bibliothèque
The Sponge / L'éponge (début et fin)		The Service Station La station service
The Sponge / L'éponge (milieu)		

Production Completions 1968-69

Other Motion Picture Items produced by the National Film Board

NFB Program - News Stories

Abbotsford International
Air Show
Bulk Loading: Vancouver
Harbor
Christmas Fantasy

Funeral of Premier
Daniel Johnson
Hovercraft: Coast Guard
Johnson's Bridge
Man and His World
Mini Musicians

Natural History Museum
Nickel, the Good Mixer
Prime Minister Pierre Elliot
Trudeau and His Cabinet
Sea Doos
Turbo Train

Other Motion Picture Items produced by the National Film Board

Sponsored Program - English Clips

Anti-smoking: Cough Dance
60 seconds
color 16mm
(National Health and Welfare)

Keep Your Health: Cheat
60 seconds
color 35mm & 16mm
(National Health and Welfare)

Public Service
60 seconds
color 16mm
(External Aid Office)

Anti-smoking: Vampire
60 seconds
color 16mm
(National Health and Welfare)

Keep Your Health: Suicide
60 seconds
color 16mm
(National Health and Welfare)

R.C.M.P. European Tour
53 seconds
color 16mm
(R.C.M.P.)

Forestry: Catch a Fisherman
60 seconds
color 35mm & 16mm
(Forestry and Rural
Development)

Mail Early: Bundle (revision)
60 seconds
color 35mm & 16mm
(Post Office)

Taxaphone Show
30 seconds
color 16mm
(National Revenue)

Keep Your Health: Hero
60 seconds
color 35mm & 16mm
(National Health and Welfare)

Manpower: Student Power
60 seconds
color 35mm & 16mm
(Manpower and Immigration)

Unemployment Insurance
60 seconds
color 16mm
(Manpower and Immigration)

Other Motion Picture Items produced by the National Film Board

Sponsored Program - French Clips

Chasseur et son chien
60 seconds
color 16mm
(Forestry and Rural
Development)

Le héros
60 seconds
color 16mm
(National Health and Welfare)

Le pouvoir étudiant
60 seconds
color 16mm
(Manpower and Immigration)

Commission d'assurance chômage
60 seconds
color 16mm
(Manpower and Immigration)

L'impôt et tout et tout
28 seconds
color 16mm
(National Revenue)

Public Service (French)
60 seconds
color 16mm
(External Aid Office)

Les deux liasses
60 seconds
color 16mm
(Post Office)

Le pêcheur attrapé
60 seconds
color 16mm
(Forestry and Rural
Development)

Suicide
60 seconds
color 16mm
(National Health and Welfare)

Production Completions 1968-69

Other Motion Picture Items produced by the National Film Board

Sponsored Program – French Clips (cont.)

Une bonne blague

60 seconds

color 16mm

(National Health and Welfare)

Une toux extenuante

60 seconds

color 16mm

(National Health and Welfare)

Vampire

60 seconds

color 16mm

(National Health and Welfare)

Other Motion Picture Items produced by the National Film Board

Sponsored Program – Bilingual Loops for 8mm Use

Duck Identification series

10 loops color

(Indian Affairs and Northern Development)

Synchronized Swimming series

10 loops color

(National Health and Welfare)

Picture Information and Visual Aids produced by the National Film Board

NFB Program – English Filmstrips

Canadian Communities:

Fishing Town

Canadian Communities:

Forest Products Town

Expo 67

Geography of British Columbia:

Farming

Geography of British Columbia:

Fishing

Geography of British Columbia:

Forest Industry

Geography of British Columbia:

Landforms

Geography of British Columbia:

Mining

Geography of British Columbia:

Population Patterns

The History of Newfoundland
(1800-1824)

The Western Plains:

Wheat Farming (revision)

What is UNICEF?

(with recording)

Picture Information and Visual Aids produced by the National Film Board

NFB Program – French Filmstrips

Agglomérations canadiennes:

Village de pêche

Agglomérations canadiennes:

Ville forestière

La course à l'or

Expo 67

Géographie de la

Colombie Britannique:

L'exploitation agricole

Géographie de la

Colombie Britannique:

L'industrie de la pêche

Géographie de la

Colombie Britannique:

L'industrie forestière

Géographie de la

Colombie Britannique:

L'industrie minière

Géographie de la

Colombie Britannique:

La population

Géographie de la

Colombie Britannique:

Le relief

L'histoire de Terre-Neuve

1800-1824

Les plaines de l'Ouest:

Culture de blé (revision)

Production Completions 1968-69

Picture Information and Visual Aids produced by the National Film Board

NFB Program - Bilingual Slide Sets

Angles	Lord Elgin	The Seven Years' War: Part 1
Barkerville Gold	Louis Riel	La guerre de sept ans:
L'or de Barkerville	Natural Crystals: Part 1	lère partie
Champlain's Explorations	Cristaux naturels:	The Seven Years' War: Part 2
Les explorations	lère partie	La guerre de sept ans:
de Champlain	Natural Crystals: Part 2	2e partie
Exploration de l'Arctique	Cristaux naturels:	Sir Wilfrid Laurier
Farm Equipment (18th Century)	2e partie	Traditions of New France
Matériel de ferme	Natural Crystals: Part 3	Coutumes et traditions
(18e siècle)	Cristaux naturels:	The War of 1812-1815: Part 1
Governor Frontenac	3e partie	La guerre de 1812-1815:
Le gouverneur Frontenac	Rebellion in Upper Canada	lère partie
The Habitant's Home	Rébellion dans le	The War of 1812-1815: Part 2
La maison de l'habitant	Haut-Canada	La guerre de 1812-1815:
Jacques Cartier	The Seigneuries	2e partie
Jean Talon: Part 1	Les seigneuries	The War of 1812-1815: Part 3
Jean Talon: Part 2	Settlement in the West	La guerre de 1812-1815:
Life of the Habitant	La colonisation de l'Ouest	3e partie
(18th Century)	Settlement under Champlain	
La vie du censitaire	La colonisation	
Lord Durham	sous Champlain	

Picture Information and Visual Aids produced by the National Film Board

NFB Program - Overhead Projectuals

French Colonies in America 'A'	Graphiques	Graphs
(bilingual)	(20 French projectuals)	(20 English projectuals)
French Colonies in America 'B'		
(bilingual)		

Picture Information and Visual Aids produced by the National Film Board

NFB Program - Multi-media Kits

Agglomérations canadiennes
Canadian Communities

Picture Information and Visual Aids produced by the National Film Board

NFB Program - Photostory Releases (issued in English and in French)

466 National Library and Archives	474 Norwegian Campaign	482 "Freedom" Ships
467 Prospecting in Canada	475 Les Grands Ballets Canadiens	483 Alberta the Big
468 Inside Montreal	476 Arctic Mineral Exploration	484 Lafontaine Park
469 International Boundary	477 Monique Leyrac	485 Year-end Review
470 George Wallace (sculptor)	478 Canoe Trip, N.W.T.	486 Japan/Canada Trade
471 Parliament Buildings	479 Canadian Coast Guard	487 Hudson Bay
472 People of the Valley	480 University Nuclear Research	488 Airborne Ice Patrol
473 Man and His (Wonderful) World	481 Churchill Falls Project	489 Maple Magic
		490 Quetico Center
		491 The Many Things of Spring

Production Completions 1968-69

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – English Filmstrips

AgricultureApple Grade Defects
The Shipping Point InspectorFisheriesElectronic Fish Finding
Fishing Gear
Fishing Methods
Otter Trawling
Seine NettingIndian Affairs and Northern
Development

Producing Quality Fish

National DefenceCareers in Military Electronics
How Do You Join?
The Medical Officer Training
Plan
We Also ServeNational Design Council

Design in the City (sound)

National Health and WelfareCanoeing (revision)
Careers in Canadian MedicineTrade and CommerceCanadian Wheat:
From Farm to Market
Canadian Wheat:
A Reputation for QualityUnemployment Insurance
CommissionCanada's Unemployment
Insurance Plan
(revision -- with sound)

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – French Filmstrips

ForestryLes régions forestières du
CanadaNational DefenceCarrières en électronique
Nous servons aussi
Programme pour la formation
d'officiers médecins
Que faire pour s'enrôler?National Health and WelfareLe canotage (revision)
La carrière de médecin
au Canada
Le fumeur est une victimeTrade and CommerceCulture du blé:
De la ferme au marché
Culture du blé:
Une qualité renommée

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – Bilingual Filmstrips

National Arts CenterDisplay Loop No. 1
Display Loop No. 2

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – Foreign Filmstrips

Trade and CommerceCanadian Wheat:
From Farm to Market
(German / Spanish)
Canadian Wheat:
A Reputation for Quality
(German / Spanish)

Production Completions 1968-69

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – English Slide Sets

National Defence

Careers in Military

Electronics

How Do You Join?

Infantry, Armour, Artillery

The Medical Officer

Training Plan

The Officer Candidate

Training Plan

The Seaman in Maritime Command

We Also Serve

National Health and WelfareInfant Feeding Emergency

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – French Slide Sets

National Defence

Carrières en électronique

Nous servons aussi

Programme pour la formation

d'officiers médecins

Que faire pour s'enrôler?

National Health and WelfareAlimentation des nourrissons

en période d'urgence

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – Bilingual Slide Set

National Health and Welfare

Changes in the Lungs Associated

with Cigarette Smoking

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – English Slide Versions of Filmstrips

National Defence

Careers in Military Electronics

How Do You Join?

The Medical Officer Training

Plan

We Also Serve

Trade and Commerce

Canadian Wheat:

From Farm to Market

Canadian Wheat:

A Reputation for Quality

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – Overhead Projectuals

Emergency MeasuresOrganization

Formation des moniteurs en

radiation (32 projectuals)

Trade and CommerceWheat Belt (bilingual)

Production Completions 1968-69

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – Multi-media Kits

Trade and CommerceLe blé canadien

Canadian Wheat

Produced under contract by commercial companies for Sponsored Program

Motion Picture Films – English

Canada Display:The City and the Cottage

2 minutes 50 seconds

color 8mm

(Trade and Commerce)

Canada Display:Sports a Go-Go

2 minutes 20 seconds

color 8mm

(Trade and Commerce)

Canada Display:Customs and Celebrations

2 minutes 40 seconds

color 8mm

(Trade and Commerce)

Douglas Point NuclearPower Station

26 minutes 5 seconds

color 16mm

(Atomic Energy of Canada)

A Matter of Attitudes

28 minutes 18 seconds

color 16mm

(Canadian Council of

Resource Ministers)

Milan Triennale

6 films

2 minutes 30 seconds each

black-and-white 16mm

(Trade and Commerce)

Potato Wart and Its Controlin Newfoundland

10 minutes 50 seconds

color 16mm

(Agriculture)

Practical Beef

19 minutes 3 seconds

color 16mm

(Trade and Commerce)

Sentry Dog: Part 1

13 minutes 8 seconds

black-and-white 16mm

(National Defence)

Sentry Dog: Part 2

7 minutes 48 seconds

black-and-white 16mm

(National Defence)

Sentry Dog: Part 3

7 minutes 28 seconds

black-and-white 16mm

(National Defence)

Sentry Dog: Part 4

12 minutes 13 seconds

black-and-white 16mm

(National Defence)

Sliding Hiatus Hernia

16 minutes 23 seconds

color 16mm

(National Defence)

Take a Pack of Frozen Fillets

4 minutes 53 seconds

color 16mm

(Fisheries)

Underway Replenishment 1967

12 minutes

color 16mm

(National Defence)

Produced under contract by commercial companies for Sponsored Program

Motion Picture Films – French

Filets congelés -- bon achat-- bon repas

4 minutes 53 seconds

color 16mm

(Fisheries)

Un pays qu'il faut voir

8 minutes 53 seconds

color 16mm

(Trade and Commerce)

Une question d'attitudes

28 minutes 18 seconds

color 16mm

(Canadian Council of

Resource Ministers)

Nous sommes à votre service

28 minutes 46 seconds

color 16mm

(National Revenue)

Production Completions 1968-69

Produced under contract by commercial companies for Sponsored Program

Motion Picture Film - Multilingual

Canada at Play

4 minutes 40 seconds

color 16mm

(Can. Govt. Travel Bureau)

Produced under contract by commercial companies for Sponsored Program

Motion Picture Films - Foreign

Breath of Spring

Japanese

23 minutes 30 seconds

color 16mm

(Can. Govt. Travel Bureau)

Holiday Island

German

13 minutes 32 seconds

color 16mm

(P.E.I. Travel Bureau)

Practical Beef

Spanish

19 minutes 3 seconds

color 16mm

(Trade and Commerce)

Canada's Picture Province

Dutch subtitled

12 minutes

color 16mm

(Can. Govt. Travel Bureau)

I Am a Country

Dutch

German

Italian

Japanese

Portuguese

Spanish

25 minutes 7 seconds

color 16mm

(Trade and Commerce)

Vancouver Island

Japanese

24 minutes 11 seconds

color 16mm

(Can. Govt. Travel Bureau)

Canada's Waterways West

Dutch subtitled

28 minutes 20 seconds

color 16mm

(Can. Govt. Travel Bureau)

West to the Mountains

German

Japanese

27 minutes 20 seconds

color 16mm

(Alberta Dept. of Industry and Development)

The Now Destination

Italian

8 minutes 53 seconds

color 16mm

(Trade and Commerce)

Produced under contract by commercial companies for Sponsored Program

Clips

Hinterland Who's Who:Chipmunk

60 seconds

color 16mm

(Indian Affairs and Northern Development)

Hinterland Who's Who:Bighorn Sheep

60 seconds

color 16mm

(Indian Affairs and Northern Development)

Hinterland Who's Who:Ruffed Grouse

60 seconds

color 16mm

(Indian Affairs and Northern Development)

Hinterland Who's Who:Mallard Duck

60 seconds

color 16mm

(Indian Affairs and Northern Development)

National Film BoardProduction Summary

1968-69

Motion Picture Films
produced by the
National Film Board

	<u>Originals</u>	<u>Versions and Revisions</u>	<u>Sub- Total</u>	<u>Total</u>
NFB Program:				
English	63	9	72	
French	39	22	61	
Bilingual	2	-	2	
Foreign	-	58	<u>58</u>	193

Sponsored Program:

English	25	3	28	
French	7	18	25	
Bilingual	-	-	-	
Foreign	-	11	<u>11</u>	64

Other Motion Picture Items
produced by the
National Film Board

	<u>Clips</u>	<u>8mm Loops</u>	<u>News Stories</u>	
NFB Program	34	106	13	153
Sponsored Program	24	20	-	44

Picture Information and Visual Aids
produced by the
National Film Board

	<u>Filmstrips</u>	<u>Slide Sets</u>	<u>Overhead Projectuals</u>	<u>Multi-Media Kits</u>	<u>Photostory Releases</u>	
NFB Program	12(E) 12(F)	28(Bil)	42	2	26(E) 26(F)	148
Sponsored Program	18(E) 10(F) 2(Sp) 2(Bil) 2(Ger)	8(E) 5(F) 1(Bil) 6 slide versions of filmstrips (no captions)	33	2	-	89

Total National Film Board completions

691

Produced under contract by
commercial companies for
Sponsored Program

Motion Picture Films	35
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Clips	<u>4</u>
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Total number of production completions730

National Film Board

Technical Operations Summary

1968-69

	<u>1968-69</u>	<u>1967-68</u>
<u>Motion Picture Laboratories</u>		
Footage processed (in feet):		
35mm Black and White	1,616,000	2,110,386
35mm Color	3,344,000	4,315,046
16mm Black and White	14,677,000	13,068,493
16mm Color	<u>11,670,000</u>	<u>11,230,739</u>
Total Footage	31,307,000	30,724,664
8mm (in feet)	762,000	354,000
Negative Cutting:		
Hours invoiced	25,387	25,202
16mm Color footage processed by outside labs	1,569,000	1,461,986
<u>Camera</u>		
Footage processed (in feet):		
35mm Black and White	178,896	258,044
35mm Color	478,000	478,387
16mm Black and White	1,200,000	839,500
16mm Color	<u>629,436</u>	<u>643,745</u>
Total Footage	2,486,332	2,219,676
Location hours invoiced	57,185	58,041
<u>Sound Recording and Projection</u>		
Studio hours invoiced	3,469	3,742 $\frac{1}{2}$
Location hours invoiced	13,161	13,552
Re-recordings (reels)	1,815	1,668
Transfer of sound (hours invoiced)	5,529 $\frac{1}{2}$	3,607 $\frac{1}{2}$
Screenings hours invoiced	6,676 $\frac{1}{2}$	6,915
<u>Engineering</u>		
Hours invoiced	28,327	28,847
<u>Animation, Title Photography and Opticals</u>		
Footage shot (feet)	491,756	371,583
Hours of shooting (including filmstrips)	17,956	14,350
Filmstrips shot (negatives)	284	376
Working hours (filmstrips)	1,082 $\frac{3}{4}$	1,075

National Film BoardDistribution Summary1968-69Theater Bookings

	<u>English</u>	<u>French</u>	<u>Total</u>
Canada	12,163	1,474	<u>13,637</u>
Abroad:			
United States			5,928
Europe (including United Kingdom)			3,492
Africa			-
Central and South America			357
Asia			280
Australia and New Zealand			<u>389</u>
Total Abroad			<u>10,446</u>

Telecasts

	<u>English</u>	<u>French</u>	<u>Total</u>
Canada:			
CBC 1st Run (b&w)	442	204	646
Spot Bookings (b&w)	4,080	644	4,724
CBC 1st Run (color)	286	-	286
Spot Bookings (color)	<u>2,343</u>	<u>10</u>	<u>2,353</u>
Total Canada	<u>7,151</u>	<u>858</u>	<u>8,009</u>
Abroad:			
United States			4,642
Europe (including United Kingdom)			3,270
Other			<u>1,320</u>
Total Abroad			<u>9,232</u>

National Film Board

Distribution Summary (cont.)

1968-69

Print Distribution

	<u>Sales</u>			<u>Loans</u>
	<u>Fed.</u> <u>Govt.</u>	<u>Other</u>	<u>Total</u>	
Canada:				
16mm Prints	2,621	5,832	8,453	8,111
Filmstrips	3,724	63,015	66,739	696
Slide Sets	1,053	4,318	5,371	359
8mm Prints	124	1,453	1,577	2,158
Multi-Media Kits	-	580	580	48
Overhead Projectuals	-	97	97	3
			<u>Sales</u>	<u>Loans</u>
Abroad:				
16mm Prints			9,523	5,205
Filmstrips			30,595	1,017
Slide Sets			163	94
8mm Prints			10,067	550
Multi-Media Kits			-	12
Overhead Projectuals			-	-

16mm Distribution

	<u>Screenings</u>	<u>Attendance</u>
Canada:		
British Columbia (including Yukon)		78,616
Prairie Provinces (including N.W.T.)		94,039
Ontario		197,116
Quebec		65,054
Atlantic Provinces		51,493
Total		486,318
Abroad:		
United States	343,989	18,923,371
Europe (including United Kingdom)	173,472	17,066,439
Asia	77,917	26,427,279
Africa	29,043	4,141,376
Central & South America	87,797	13,709,007
Australia and New Zealand	33,836	2,433,769
Total	746,054	82,701,241

National Film Board

Awards 1968-69

Alphabet

Honorable Mention -- Silver Medal
 International Festival of Films for Children
 La Plata, Argentina

Special Prize of the Ministry of
 National Education
 International Festival of Documentary Films
 Bilbao, Spain

Atlantic Parks (Parcs atlantiques)
 Prize of the International Union of
 Official Tourism Organisms
 Best Travel Film
 18th International Week of Films on
 Tourism and Folklore
 Brussels, Belgium

"Teddy" Award
 "Most unusual treatment of an outdoor subject"
 National Outdoor Travel Film Festival
 Detroit, Michigan, U.S.A.

Autobiographical by A.M. Klein
 Honorable Mention -- Bronze Plaque
 Hemisfilm '68
 Hemisfair
 San Antonio, Texas, U.S.A.

Blades and Brass (Lames et cuivres)
 Best Music
 2nd International Sports and Tourism
 Film Festival
 Kranj, Yugoslavia

Buster Keaton Rides Again (Avec Buster Keaton)
 Gold Medal MIFED
 International Contest of Public Relations
 Milan, Italy

(A special prize was also awarded to
 Buster Keaton at Milan)

A Child in His Country (Un enfant... un pays)
 Special Mention
 Animation Films Category
 Canadian Film Awards
 Toronto, Ontario, Canada

Christmas Cracker (Caprice de Noël)
 Exceptional Merit Award
 International Festival of Short Films
 Philadelphia, Pennsylvania, U.S.A.

City of Gold (Capitale de l'or)
 Gold "Caravelle" -- 2nd Prize
 International Festival of Films on
 "People and Countries"
 La Spezia, Italy

Day after Day (Jour après jour)
 Notable Film Award
 Calvin Workshop Awards
 New York, N.Y., U.S.A.

Do Not Fold, Staple, Spindle or Mutilate
 Best Re-recording
 Canadian Film Awards
 Toronto, Ontario, Canada

Best Film over 30 minutes
 Canadian Film Awards
 Toronto, Ontario, Canada

The Ernie Game (Ernie)
 Best Direction
 Canadian Film Awards
 Toronto, Ontario, Canada

Best Feature Film
 Canadian Film Awards
 Toronto, Ontario, Canada

Honorable Mention and Statuette
 10th International Week of Cinema in Color
 Barcelona, Spain

Eskimo Artist -- Kenojuak
(Kenojuak, artiste esquimau)
 Diploma of Honor
 National and International Festival
 of Films on Art
 Buenos Aires, Argentina

Etude en 21 points
 Silver Medal
 25th International Festival of Sport Films
 Cortina d'Ampezzo, Italy

National Film Board

Awards 1968-69 (cont.)

Fisherman's Fall (Le pêcheur à l'écoute)

Citation of Merit

National Outdoor Travel Film Festival

Detroit, Michigan, U.S.A.

Certificate of Merit

Canadian Travel Film Festival

Toronto, Ontario, Canada

Flight (Vol)

Diploma of Merit

Melbourne Film Festival

Melbourne, Australia

Best Photography

2nd International Sports and Tourism

Film Festival

Kranj, Yugoslavia

Honorable Mention

6th International Festival of Short Films

Buenos Aires, Argentina

Flowers on a One-way Street

First Prize -- "Hugo" Statuette

Best Television Film

Local Broadcast Category

4th International Film Festival

Chicago, Illinois, U.S.A.

Ghosts of a River (3 hommes au mille carré)

Notable Film Award

Calvin Film Workshops

New York, N.Y., U.S.A.

Gold "Delphan" -- First Prize

Geography Category

5th International Festival of Geographic,

Scientific and Educational Films

Teheran, Iran

In One Day (Au jour le jour)

Cup of the Gran Premio of

Cinematographic Technique

International Electronic, Nuclear and

Teleradiocinematographic Exhibition

Rome, Italy

"Chris" Statuette Award -- First Prize

Scientific Films Category

Columbus Film Festival

Columbus, Ohio, U.S.A.

Knowing to Learn (Comment savoir)

Diploma of Merit

Melbourne Film Festival

Melbourne, Australia

Best Educational Film -- Silver Plaque

International Festival of Films for Children

La Plata, Argentina

Korean Alphabet

Gold Plaque

Educational Films for Children Category

International Festival of Films for Children

Teheran, Iran

Ladies and Gentlemen... Mr. Leonard Cohen

Exceptional Merit Award

International Festival of Short Films

Philadelphia, Pennsylvania, U.S.A.

Never a Backward Step(La presse est son empire)

Notable Film Award

Calvin Workshop Awards

New York, N.Y., U.S.A.

Blue Ribbon Award -- First Prize

Biography and History Category

American Film Festival

New York, N.Y., U.S.A.

Best Documentary over 30 minutes

Canadian Film Awards

Toronto, Ontario, Canada

No Reason to Stay (Pour un bout de papier)

Diploma of Honor

International Festival of Scientific Films

Buenos Aires, Argentina

Best Film of the Festival -- Gold Plaque

International Festival of Films for Children

La Plata, Argentina

Notes on a Triangle (Notes sur un triangle)

Diploma of Merit

Melbourne Film Festival

Melbourne, Australia

Special Mention -- Diploma of Honor

International Category -- Films on Art

National Fund of the Arts

Buenos Aires, Argentina

National Film Board

Awards 1968-69 (cont.)

Octopus Hunt (Chasse à la pieuvre)

"Gold Rocket"

Sports Films Category

International Electronic, Nuclear and

Teleradiocinematographic Exhibition

Rome, Italy

Outstanding Film of the Year Award

London Film Festival

London, England

Best Animation Film

British Film Awards

London, England

Hop Hop -- Hop Op

Diploma of Merit

Melbourne Film Festival

Melbourne, Australia

Percé on the Rocks

Exceptional Merit Award

International Festival of Short Films

Philadelphia, Pennsylvania, U.S.A.

Opus 3

Diploma of Merit

Melbourne Film Festival

Melbourne, Australia

Poen

Bronze "Miqueldi"

International Festival of Documentary Films

Bilboa, Spain

Paddle to the Sea (Vogue-à-la-mer)

Nominated for Best Short Film

Academy of Motion Picture Arts and Sciences

Hollywood, California, U.S.A.

Diploma

14th West German Festival of Short Films

Oberhausen, Germany

Best Documentary Film -- Silver Plaque

International Festival of Films for Children

La Plata, Argentina

Population Explosion (Explosion démographique)

"Chris" Certificate Award

Education Film Category

Columbus Film Festival

Columbus, Ohio, U.S.A.

Pas de deux

Special Prize for Exceptional Quality

Canadian Film Awards

Toronto, Ontario, Canada

Le règne du jour

Best Location and Sound Recording

Canadian Film Awards

Toronto, Ontario, Canada

Diploma of Honor

21st International Film Festival

Locarno, Switzerland

Best Black-and-White Cinematography

Canadian Film Awards

Toronto, Ontario, Canada

Silver "Cabildo"

to the Most Original Film

6th International Festival of Short Films

Buenos Aires, Argentina

Ride for Your Life (Mourir champion)

Cash Award -- Best in Category

Oberhausen Sports Film Festival

Oberhausen, Germany

Special Plaque of the Jury

4th International Film Festival

Chicago, Illinois, U.S.A.

Rouli-roulant

Gold Plaque

Films for Youth 14 and 15 years old Category

International Festival of Films for Children

Teheran, Iran

First Prize -- Best Short Film

International Film Festival

Phnom Penh, Cambodia

National Film Board

Awards 1968-69 (cont.)

Sabre and Foil (Sabre et fleuret)
Silver Medal
25th International Festival of Sports Films
Cortina d'Ampezzo, Italy

60 Cycles
Gold "Cabildo"
Best Film of the Festival
6th International Festival of Short Films
Buenos Aires, Argentina

Sudden Departure (Les départs nécessaires)
Best Scientific Film -- Silver Plaque
(ex aequo with the U.S.A.)
International Festival of Films for Children
La Plata, Argentina

Syrinx
Exceptional Merit Award
International Festival of Short Films
Philadelphia, Pennsylvania, U.S.A.

The Things I Cannot Change
Diploma
14th West German Festival of Short Films
Oberhausen, Germany

This Is No Time for Romance
(Ca n'est pas le temps des romans)
Best Film under 30 minutes
Canadian Film Awards
Toronto, Ontario, Canada

Toys (Jouets)
Honorable Mention -- Silver Medal
International Festival of Films for Children
La Plata, Argentina

Waiting for Caroline
Best Color Photography
(ex aequo with Isabel)
Canadian Film Awards
Toronto, Ontario, Canada

What on Earth? (La terre est habitée)
Nominated for Best Animated Film
Academy of Motion Picture Arts and Sciences
Hollywood, California, U.S.A.

With Drums and Trumpets
(Avec tambours et trompettes)
Best Documentary Film under 30 minutes
Canadian Film Awards
Toronto, Ontario, Canada

The World of Three
First Prize
Scientific Research Category
International Festival of Scientific Films
Buenos Aires, Argentina

Best Film about Children -- Silver Plaque
International Festival of Films for Children
La Plata, Argentina

Honorable Mention of the
"El Duendecito" Cine-Club
International Festival of Films for Children
La Plata, Argentina

Special Award to Gerald Graham and the
Technical Services Branch of the National Film
Board, for "Labyrinth"
Award for Technical Development
and Innovation
Canadian Film Awards
Toronto, Ontario, Canada

Special Award to Norman McLaren
Gold "Hugo"
"for the sum of his works and for his
artistic and technical innovations"
4th International Film Festival
Chicago, Illinois, U.S.A.

Special Award to the National Film Board
of Canada
Gold Plaque for
Best Selection of Films in Competition
International Festival of Films for Children
La Plata, Argentina

Special Award to Canada
Statuette
"for its contribution to the Festival"
25th International Festival of Sports Films
Cortina D'Ampezzo, Italy

National Film BoardFinancial Review 1968-69

(with comparative figures for the previous year)

<u>Income and Expense</u>	<u>1968-69</u>	<u>1967-68</u>
Income and Parliamentary Appropriation:		
Parliamentary Appropriation	\$ 9,456,200	\$ 8,662,800
Sales to Government departments and agencies	2,696,295	4,071,750
Sales to others	1,269,109	1,163,383
Rentals and Royalties	1,086,222	974,283
Operating surplus of Canadian Government Photo Center	23,218	40,871
Miscellaneous	68,920	44,648
	<u>\$14,599,964</u>	<u>\$14,957,735</u>
Expense:		
(excluding depreciation and services provided without charge by Government departments)	<u>14,589,030</u>	<u>14,899,350</u>
Refundable to Receiver General	\$ 10,934	\$ 58,385

Sales of Films and other Visual Materials (1968-69)

	<u>Government Departments and Agencies</u>	<u>Others</u>	<u>Total</u>
Production - films: by NFB	\$ 1,440,203	\$ 17,399	\$ 1,457,602
: contracted	274,383	-	274,383
- filmstrips	92,983	-	92,983
- stills	44,912	-	44,912
Prints - films: NFB	178,069	846,315	1,024,384
: non-NFB	491,919	2,715	494,634
- filmstrips	15,639	221,673	237,312
- stills	22,125	25,817	47,942
- slides	5,747	18,352	24,099
- 8mm	5,349	27,596	32,945
- multi-media kits	277	22,317	22,594
- overhead projectuals	-	2,303	2,303
Services - production	55,747	69,763	125,510
- distribution	13,000	9,247	22,247
- administration	22,471	-	22,471
Film equipment and supplies	33,471	5,612	39,083
	<u>\$ 2,696,295</u>	<u>\$ 1,269,109</u>	<u>\$ 3,965,404</u>

Rentals and Royalties (1968-69)

	<u>Non-Theatrical</u>	<u>Theatrical</u>	<u>Television</u>	<u>Total</u>
Canada	\$ -	\$ 20,531	\$485,453	\$ 505,984
U.S.A.	357,022	102,296	11,687	471,005
Other	17,676	30,456	61,101	109,233
	<u>\$374,698</u>	<u>\$153,283</u>	<u>\$558,241</u>	<u>\$1,086,222</u>

Foreign Income (1968-69)

Rentals and royalties	\$ 580,239
Sales	311,735
Miscellaneous	40,901
	<u>\$ 932,875</u>

National Film Board

(established by the National Film Act)

Balance Sheet as at March 31, 1969 (with comparative figures as at March 31, 1968)

	<u>Assets</u>	<u>1969</u>	<u>1968</u>
Cash		\$ 30,305	\$ 14,107
Employees' travel advances		87,090	50,911
Accounts Receivable:			
Government departments and agencies	\$1,045,527		810,680
Other (less allowance for doubtful accounts \$7,500)	<u>455,350</u>		293,925
		1,500,877	
Due from Canada in respect of 1968-69 parliamentary appropriations:			
Secretary of State Vote 55	462,202		1,043,387
Less: Unexpended balance refundable to Receiver General	<u>10,934</u>		58,385
	451,268		985,002
Treasury Board Vote 5	<u>1,039,345</u>		-
		1,490,613	985,002
Inventories, at cost:			
Materials and supplies	578,558		469,193
Work in progress	214,599		138,868
Prints held for sale	<u>390,532</u>		256,523
		1,183,689	864,584
Prepaid expenses		12,188	29,341
Contractors' security deposits (contra)		11,820	17,456
Equipment at cost (Schedule A)	6,768,087		6,379,931
Less: Accumulated depreciation	<u>4,336,488</u>		4,184,193
		<u>2,431,599</u>	<u>2,195,738</u>
		\$6,748,181	\$5,261,744

The accompanying notes are an integral part of the financial statements.

Certified correct:

Approved:

D.B.E. Greenway
 Director of Financial and
 Administrative Services

H. McPherson
 Government Film Commissioner

National Film Board

(established by the National Film Act)

Balance Sheet as at March 31, 1969 (with comparative figures as at March 31, 1968)

	<u>Liabilities</u>	<u>1969</u>	<u>1968</u>
Accounts payable		\$ 824,289	\$ 856,131
Advances by customers		671,749	384,439
Provision for retroactive salary and wage increases		1,078,813	-
Provision for accumulated employee leave benefits		19,687	17,921
Contractors' security deposits (contra)		11,820	17,456
Proprietary Equity of Canada per Statement A		4,141,823	3,985,797
		<u>\$6,748,181</u>	<u>\$5,261,744</u>

I have examined the above Balance Sheet and the related Statement of Income and Expense and have reported thereon under date of July 16, 1969 to the Chairman and Members of the National Film Board.

A.M. Henderson
Auditor General of Canada

National Film Board

Statement of Income and Expense for the year ended March 31, 1969

(with comparative figures as at March 31, 1968)

<u>Expense</u>	<u>1969</u>	<u>1968</u>
Production of films and other visual materials -		
General program	\$2,715,695	\$2,689,058
Films for theatrical distribution	1,286,779	878,174
Films for television	1,030,217	860,101
Photo services	360,580	347,006
Filmstrip production	155,156	161,312
International newsreels	109,856	148,315
	<u>\$5,658,283</u>	<u>5,083,966</u>
Distribution of films -		
Field offices	1,854,591	1,732,170
Film library services	761,310	711,055
Publicity	436,800	373,257
Branch administration	345,080	353,583
Media development	283,775	265,048
Commercial	225,982	211,065
	<u>3,907,538</u>	<u>3,646,178</u>
Administration and general services -		
General services	682,659	664,035
Administration	533,249	488,846
Executive	344,729	309,582
	<u>1,560,637</u>	<u>1,462,463</u>
Fire loss replacement costs	19,080	47,330
Direct cost of production of films and other visual materials -		
Departments and agencies of the Government of Canada	2,702,566	4,037,536
Others	740,926	621,877
	<u>3,443,492</u>	<u>4,659,413</u>
Estimated cost of major services provided without charge by government departments	2,255,700	1,743,000
Provision for retroactive salary and wage increases	1,039,345	-
Depreciation on equipment	312,322	259,383
Total expense for the year	<u>18,196,397</u>	<u>16,901,733</u>
<u>Income</u>		
Sales of films and other visual materials -		
Departments and agencies of the Government of Canada	2,696,295	4,071,750
Others	1,269,109	1,163,383
	<u>3,965,404</u>	<u>5,235,133</u>
Rentals and royalties	1,086,222	974,283
Miscellaneous	68,920	44,648
Canadian Government Photo Center		
- excess of income over expense (Statement B)	23,218	40,871
	<u>5,143,764</u>	<u>6,294,935</u>
Net expense for the year	<u>\$13,052,633</u>	<u>\$10,606,798</u>
Net expense for the year provided for by:		
Parliamentary appropriations -		
Secretary of State Vote 55	9,426,300	8,278,300
Treasury Board Vote 5	1,069,245	334,500
	<u>10,495,545</u>	<u>8,662,800</u>
Less: Unexpended balance refundable to Receiver General	10,934	58,385
	<u>10,484,611</u>	<u>8,604,415</u>
Government departments which provided the following major services without charge -		
Accommodation	1,367,200	999,800
Contribution to Public Service Superannuation account	677,700	529,500
Contribution to Canada and Quebec Pension Plans	88,000	73,600
Accounting and cheque issue service	88,000	36,800
Employee surgical-medical insurance premiums	20,600	44,900
Carrying of franked mail	9,600	3,600
Employee compensation payments	4,600	4,800
	<u>2,255,700</u>	<u>1,743,000</u>
Depreciation	312,322	259,383
	<u>\$13,052,633</u>	<u>\$10,606,798</u>

National Film Board

Statement of Proprietary Equity for the year ended March 31, 1969

Statement A

National Film Board Operating Account:

Working Capital at end of year			\$ 1,710,224
Capital provided for the purchase of equipment for the Canadian Government Photo Center under the authority of Vote L 30, Appropriation Act No. 5, 1963			
Balance at beginning of year	\$ 149,062		
Add: Funds provided during the year	<u>5,457</u>	\$ 154,519	
Less: Depreciation included in expense for the year	20,510		
Net disposals during the year	<u>529</u>	<u>21,039</u>	
Balance at end of year			<u>133,480</u> <u>1,843,704</u>

Equity represented by net book value of equipment:

Balance at beginning of year			2,046,675
Add: Purchases from parliamentary appropriation for acquisition of equipment, Secretary of State Vote 60			<u>569,990</u> 2,616,665
Less: Depreciation included in total expense for the year	312,322		
Net disposals during the year	<u>6,224</u>	<u>318,546</u>	
Balance at end of year			<u>2,298,119</u>
Proprietary Equity at end of year			<u>\$ 4,141,823</u>

Canadian Government Photo Center, Ottawa

Statement of Operations for the year ended March 31, 1969

(with comparative figures as at March 31, 1968)

Statement B

		<u>1969</u>	<u>1968</u>
<u>Income</u>			
Sales	\$ 538,077		\$ 578,090
Miscellaneous	<u>320</u>		<u>600</u>
		\$ 538,397	578,690
<u>Expense</u> (Note 2)			
Work in progress at beginning of year	1,293		3,252
Salaries and wages	289,962		300,461
Raw materials, supplies, freight and express	107,751		127,059
Printing and processing in other laboratories	6,883		26,800
Services	29,346		26,181
Depreciation on equipment	20,510		21,051
Photo gallery exhibit	-		10,000
Equipment rental	5,517		6,278
Office stationery and supplies	2,180		4,623
Communications	4,220		4,423
Equipment repairs and maintenance	7,113		4,102
Travel	2,400		3,484
Automobile expenses	-		239
Miscellaneous	<u>1,506</u>		<u>1,159</u>
	478,681		539,112
Less: Work in progress at end of year	<u>2,970</u>		<u>1,293</u>
		<u>475,711</u>	<u>537,819</u>
Excess of income over expense for the year		62,686	40,871
Less: Provision for retroactive salary and wage increases		<u>39,468</u>	<u>-</u>
Excess of income over expense carried to Statement of Income and Expense		<u>\$ 23,218</u>	<u>\$ 40,871</u>

National Film Board

Equipment at Cost, as at March 31, 1969

(with comparative figures as at March 31, 1968)

Schedule A

	<u>1969</u>	<u>1968</u>
Laboratory equipment	\$ 1,596,049	\$ 1,528,755
Sound equipment	1,145,498	1,063,052
Photographic equipment	1,059,258	998,724
Projection equipment	648,839	636,107
Editing equipment	458,106	431,736
Stage equipment	91,145	92,887
Machine and carpentry shop equipment	153,850	138,966
Research and testing apparatus	214,420	188,388
Power generating equipment	69,317	68,198
Office equipment	317,434	293,142
Motor vehicles and garage equipment	117,651	115,713
Canadian Government Photo Center equipment	248,532	243,831
Furniture and furnishings	435,684	375,146
Miscellaneous	212,304	205,286
	<u>\$ 6,768,087</u>	<u>\$ 6,379,931</u>

National Film Board

Notes to the Financial Statements

1968-69

Notes to Financial Statement for the year
ended March 31, 1969

1. Contingent Liability

The Board has a contingent liability in the amount of \$87,000 arising from a claim for damages.

2. Canadian Government Photo Center, Ottawa

Expenses of the Photo Center do not include any portion of the cost of major services provided without charge by government departments and included in the Statement of Income and Expense.

AUDITOR GENERAL OF CANADA

Ottawa, July 16, 1969

The Chairman and Members
National Film Board
Ottawa

I have examined the Balance Sheet of the National Film Board as at March 31, 1969 and the Statement of Income and Expense for the year ended on that date. My examination included a general review of the accounting procedures and such tests of accounting records and other supporting evidence as I considered necessary in the circumstances.

In my opinion, the accompanying Balance Sheet and Statement of Income and Expense present fairly the financial position of the Board as at March 31, 1969 and the results of its operations for the year ended on that date, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

A.M. Henderson
Auditor General of Canada

National Film Board

Offices

1968-69

Regional Offices

British Columbia	Vancouver	Kelowna Nelson Prince George Victoria	
Prairie Region	Calgary	Brandon Edmonton Saskatoon	Regina Winnipeg
Ontario	Toronto	Fort William Hamilton Hanover Kingston	London North Bay r l l l l l Ottawa
Quebec	Montreal	Chicoutimi Ottawa (Hull) Quebec Rimouski	St-Jean Sherbrooke Trois-Rivières
Atlantic Region	Halifax	Charlottetown Corner Brook Fredericton Moncton	New Glasgow Saint John St. John's Sydney
United States		New York Chicago San Francisco Detroit	
Europe		London Paris	
Asia		New Delhi Tokyo	
South America		Buenos Aires	

Operational Headquarters: Montreal, Quebec
 Head Office: Ottawa, Ontario

The Queen's Printer
Ottawa, 1969

Cat. No.: NFI - 1969



National Office
Film Board national du film
of Canada du Canada

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**National
Film Board
of Canada**

**Annual Report
1969-70**



December 31, 1970

Honorable Gérard Pelletier, P.C., M.P.
Secretary of State for Canada

Sir:

I have the honor to present to you in accordance with the provisions of Section 20 (1) of the National Film Act, 1950, the thirty-first Annual Report of the work of the National Film Board of Canada for the year ended March 31, 1970, during which Dr. Hugo McPherson was Government Film Commissioner.

This report was approved by the members of the National Film Board at their meeting of October 17, 1970.

Your obedient servant,



Government Film Commissioner

Members of the Board

Nine members constitute the National Film Board. Four of them, including the Government Film Commissioner, who is also Chairman of the Board, are from the public service and five are prominent citizens representing the five major geographical regions of the country. The following were the members of the Board during the 1969-70 year.

Hugo McPherson, Ph.D.
Government Film Commissioner
and Chairman of the Board

W. R. Jack
Vice-Chairman of the Board
Hatzic, British Columbia

Gordon Robertson, LL.D.
Clerk of the Privy Council
Ottawa, Ontario

Marcel Cadieux, Q.C., LL.D.
Under-Secretary of State for
External Affairs
Ottawa, Ontario

Peter John Lazarowich, Q.C.
Edmonton, Alberta

Phyllis M. Grosskurth, Ph.D.
Toronto, Ontario

Joseph W. Willard, Ph.D.
Deputy Minister of Welfare
Department of National Health and Welfare
Ottawa, Ontario

Mrs. Molly Lamb Bobak
Fredericton, New Brunswick

Jean-Louis Roux
Montreal, Quebec

Introduction

The National Film Act (first passed in 1939 and revised in 1950), the enabling legislation under which the National Film Board was established, is thirty-one years old. The Act, to many, still stands as a model for other countries that have studied ways to emulate Canada's achievement in the use of film in the public service. In its thirty-one years of existence, the Board has made good use of its unique mandate to produce and distribute a body of work of high quality, rich in content and employing a wide range of techniques, a body of work committed to "interpret Canada to Canadians and other nations" with a steadily increasing skill and imagination, which continues to make a notable contribution to the Canadian identity.

In 1969, the Board was faced with government austerity measures that first of all demanded that its (the Board's) parliamentary appropriation be held at the 1968 level (a situation it shared with other government cultural agencies) -- and this at a time of sharply rising production and distribution costs. Complicating this economic squeeze was the expectation that other government departments and agencies with either frozen budgets or limited increases would be forced to reduce their film production commissions, which traditionally have been an important source of operation and production income for the Board.

Simultaneously, the Board was obliged to absorb the cumulative salary increases negotiated in collective bargaining agreements with Public Service unions -- a new departure in the Government's relations with its employees -- an increase of approximately 20 per cent (or \$1,500,000). As of the beginning of August 1969, many upcoming production projects had to be suspended in order to free funds to meet this requirement. In late September, the

Board was granted \$1,000,000 to finance the retroactive portion of its salary bill, and this permitted it to reactivate suspended activities after a delay of eight weeks. However, in view of continuing budget restrictions in 1970-71, it had become clear that a reduction of 92 staff members would be necessary by the end of the fiscal year -- 35 by attrition and the remainder by lay-off. A committee made up of representatives of the Board, employee associations and the Department of Manpower and Immigration was established to provide assistance in the re-employment and re-training of laid-off employees.

Another problem facing the Board in 1969-70 was to ensure that its distribution services to the public would suffer as little as possible from the budgetary restraints at a time when demand for film loans at the Board's offices across Canada was increasing rapidly. It was decided that a film rental system operated from the Board's offices would provide the best immediate and long-term solution, and such a system was introduced in January 1970. After nine weeks' operation, however, the system was suspended at the request of the Government, because it was judged to be in conflict with the Government's policy of holding the line on payments for services offered to government departments and agencies. The Board then resumed its free loan services.

Staff morale in all sections of the Board between August and February was, understandably, at an all-time low.

The decrease of approximately 16 per cent in production completions, as compared with 1968-69, can be attributed in large part to the eight lost weeks of activity in August and September. These completions totalled 572 and

were made up of 255 films, 49 filmstrips, 107 loop films (8mm), 58 film clips, 56 photo-stories, 38 slide sets and nine miscellaneous visual-aid items.

Despite the grave problems outlined above, the record of the overall activities of the Board in 1969-70 has its positive aspects, as the body of this report will show.

Highlights of 1969-70

(Details will be found on the pages indicated.)

- Establishment of the Ottawa Services Branch. (Page 5)
- In-depth interdevelopment of audio-visual and distribution techniques in the social action program, Challenge for Change/Société Nouvelle. (Pages 7-8, 11-12 and 17-18)
- Five low-budget feature films exploring new approaches in content and style. (Pages 9 and 11)
- Increased activity of the Multi-media division. (Page 9)
- Two theatrical short films, Blake and Walking, nominated for the Hollywood Academy Awards. (Page 18)
- McLaren Retrospective show, scheduled to run through December at the Guggenheim Museum in New York, was extended through January because of public response. (Page 19)
- Distribution of the Board's "small products" (filmstrips, slides, 8mm film loops, overhead projectuals, multi-media kits) extended through contracts with established dealers. (Page 16)
- Telecasts of NFB films in Canada increased from 8,009 (previous year) to 9,456, an increase of 18 per cent. (Page 18)
- Total audience reached via 16mm non-commercial distribution abroad increased by 23 per cent over the previous year, from 82,701,241 to 101,769,898.
- The aggregate audience for films distributed by Canada's Department of External Affairs film libraries abroad was in excess of 80,000,000. (Page 19)

The Ottawa Services Branch was formed in 1969 to consolidate the Board's operations where its head office is located. This consolidation has made possible close coordination and integration of operations, improvement of service and the provision of a wider range of services and consultative advice to government departments and agencies, ranging from still photo production and reproduction, to production and distribution of films, and advising on experimentation and innovation in the latest techniques of electronic communications. It is the Board's duty also to represent and advise the Government in respect to private industry, and on other matters affecting film and audio-visual activities.

The chief responsibility of the Director of the Ottawa Services Branch, who oversees the Board's presence in the national capital, is the promotion, coordination and evaluation of relations with government departments and agencies.

The Branch has taken a leading role in formulating plans for the establishment and operation of an audio-visual center in Ottawa to meet the needs of government in the use of audio-visual techniques and equipment. The envisaged center would provide advice and information on both hardware and software.

The Branch continued the Board's participation in the deliberations of national and international bodies dealing with the complex subject of copyright and, in particular, contributed to the work of the Government Inter-departmental Committee on Copyright.

The main divisions constituting the Ottawa Services Branch are Liaison, Still Photo, and the Canadian Government Photo Center, together with the Ottawa office of the Distribution Branch, which provides specialized distribution service to government agencies. The Canadian Center for Films on Art is provided with space and receives various services from the Ottawa Services Branch.

Liaison Division

The Liaison division is the link between the Board and the government departments and

agencies the Board is committed to serve in the production and distribution of sponsored films and related audio-visual materials. It keeps departments informed on new audio-visual techniques and develops means of supporting government and departmental programs. It serves also in an advisory capacity on these and other matters.

Still Photo Division

The interests and activities of the Still Photo division are highly diversified. Foremost among the innovations introduced into the division's activities during the year were experimental programs in the field of audio-visual presentations resulting in the production of several color-slide shows of up to 20 minutes duration, and in the use of multi-screen techniques; the combination of photographic displays with slide shows; the first three issues of a series of photographic newsletters; and productions undertaken with the cooperation of private Canadian artists and designers in addition to photographers.

The Photo Library, which has now reached a record 400,000 black-and-white and color pictures of every aspect of Canadian life, continued to answer pictorial demands from editors and publishers throughout North America and overseas.

A considerable selection of the work of Canadian photographers was chosen as part of the International Photographic Exhibition in Japan during Expo 70. Ceylon, France, Italy, Germany, Czechoslovakia, Hungary and Thailand were other places where Canadian photographers had their work hung in international salons. The Fine Print Collection was augmented with examples of work by several new young Canadian photographers.

Photostories designed for the international press on a variety of Canadian activities continued to be released by the division. Among the subjects dealt with were the Canadian mineral industry's arrival at an annual five billion dollar production figure; the federal program to keep Canada's fresh water unpolluted; a review of the progress of the Canadian economy during the Sixties; and a review of how Canadians, over the past decade,

have unfolded the secrets of the Canadian Arctic.

Travelling shows were in constant circulation in Canada, with about 12 different presentations on the road at any one time, while another 12 were being prepared or renovated. The shows were exhibited in such places as the Art Gallery of Ontario, Hart House and Sheridan College of Applied Arts and Technology in Toronto, and in other universities across Canada. Shows were also circulated through the Quebec Ministry of Culture.

Photography in Canada, a collection of contemporary pictures taken in 1967, was on show in many places in Czechoslovakia and Hungary, and a special presentation of monographs was installed at Man and His World in Montreal.

Three sets of Image 6 were prepared during the year for the Department of External Affairs, for exhibition tours in Europe and South America.

The Picture Gallery at the Board's head office in Ottawa continued to offer photographic shows to the public. The year's presentations were:

Image 5: Seeds of the Spacefields
Dreams illustrated through photography.

Image 6: A collection of contemporary photography by 61 Canadian photographers.

Polyptyque Deux: Impressions of man, his fears and his loneliness.

Canadian Government Photo Center

Established in 1965, the Canadian Government Photo Center offers still photographic printing and processing services to all federal government departments and agencies

The Photo Center operates on a recoverable basis. During the 1969-70 fiscal year, the Center handled 10,549 orders for 78 departments and agencies, resulting in sales of \$538,536. Cost of sales was \$517,632, with a surplus on operations of \$20,903.

During the year, alterations to the Photo Center's premises were completed, and the color laboratory expanded its operations and moved into new quarters. A wide-track processor for color prints was acquired, making it possible to produce extremely large murals for the Department of National Defence and for the Exhibition Commission for use at Expo 70 in Osaka, Japan.

The Photo Center's services in black-and-white include high quality semi-automatic and custom printing, portraits and passport photos, scan prints, contact proofs and murals, slides from negatives or artwork, processing film and making continuous tone, line or halftone negatives. Services in color include custom quality color printing, ranging from murals to passport size, monochrome transparencies from color negatives, and duplicates, negatives or positives from submitted artwork and inter-negatives. A small research and development laboratory is also maintained and offers special consultation services.

If the impact of the Government's austerity measures had begun to show in somewhat decreased quantity (as mentioned in the Introduction), it was not noticeable in the range and quality of the productions completed by the end of the 1969-70 fiscal year. The Branch's output continued to be characterized by diversity both of content and of technique, and the national and international attention accorded it was considerable and cordial. For many people in Canada and abroad, the Board's films still appeared to embody values and experiences found infrequently in films originating from other sources; maintaining, indeed enhancing, those values in a period of change will be the major task of the Branch's film-makers.

Challenge for Change / Société Nouvelle

The chief new emphasis in the Challenge for Change/Société Nouvelle program during the past year is documented in the relevant paragraphs of the Distribution report (see pages 17-18).

As the uses of new techniques have been developed, particularly those involving half-inch videotape, production and distribution efforts have tended to merge. In fact, Board efforts, and efforts by ordinary Canadians assisted by the Board, frequently converge in a shared thrust toward a common goal.

So the Challenge for Change/Société Nouvelle program has moved in three years' time from the Fogo experiments, in which Newfoundlanders found new ways of expressing their needs through involvement in a film-making effort, to the present, when projects like those in Saint John (New Brunswick), Sudbury, Drumheller and Moose Jaw are helping citizens to become their own film-makers, working at first with NFB assistance. Beyond his role as an instructor, the professional film-maker now finds in these action centers material for films that will speak for and to the millions of Canadians who have similar problems and aspirations. (See, for example, Citizens' Medicine and VTR St-Jacques.)

Now beginning its fourth year, Challenge for Change, with its French-language counterpart,

Société Nouvelle, works through a joint committee made up of six Board representatives and one representative from each of the following federal departments, under the chairmanship of the Privy Council Office: Labor, Regional Economic Expansion, National Health and Welfare, Agriculture, Secretary of State (Citizenship), and Central Mortgage and Housing Corporation. The program is financed with equal contributions from the several departments, with the Board contributing 50 per cent.

Exercising its mandate to give the voiceless in Canada the ability to communicate with their governments and the Establishment generally, Challenge for Change/Société Nouvelle has produced a series of films that may well be unique in the history of government-assisted film-making, in that they openly and purposefully criticize the agencies that support them.

So, Up Against the System is a blunt-spoken attack by relief recipients on the whole mechanism of providing social welfare. Ten Days in September and Four Days in March document the steps and missteps made by planners and government officials in launching the Regional Development Plan for Prince Edward Island. You Are on Indian Land is both an account of a public protest (when the Mohawks blocked the international bridge at Cornwall, Ontario) and a warning spoken by the tribe's young leaders that time may be running out for such relatively peaceful efforts to draw attention to ancient and deep-felt injustices.

Other films document efforts made by people to help themselves. In Citizens' Medicine, members of a neighborhood organization tell how and why they started their own clinic. Little Burgundy is the story of a citizens' action committee that won its fight with city hall in an urban renewal conflict. Activator One recounts the efforts of an ex-physical therapist working out of a storefront in Vancouver to find alternative techniques to those employed by the social work and psychiatric establishment.

Challenge for Change/Société Nouvelle also continues its program of films designed to help segments of the Canadian population

understand their particular problems and, at the same time, inform a more general audience. The 80 Goes to Sparta speaks for and to the Greek community in Montreal and illustrates the problems immigrants face throughout Canada. Occupation deals with a student protest at McGill University and describes issues common to student-faculty conflicts in most colleges and high schools in North America. Laurette and Mrs. Case, short films made to stimulate discussion in Parents Without Partners groups, also give a human dimension to census data about the rising rate of divorce.

In all, 19 new films were added to the Challenge for Change/Société Nouvelle catalogue during the year.

Films Commissioned by Departments of Government

An interesting trend by sponsoring departments is the move toward films with greater emotional and entertainment content, as opposed to films conceived along more formally didactic lines. Representative of this new trend are The Challenge of Change (a film, so entitled, not to be confused with the Challenge for Change program), sponsored by the Department of Labor; Fort Who?, sponsored by the Historic Sites Branch of the Department of Indian Affairs and Northern Development; and Ports Canada, sponsored by the National Harbors Board.

Work continued on The Sea, sponsored by the Department of Energy, Mines and Resources; when completed in the 1970-71 production year, as scheduled, this project should have the impact of a Labyrinth in its use of film techniques to explore an important subject in spectacular terms.

Youth Films

An interesting group of films grew out of Mrs. Ryan's Drama Class, a film about creative drama at the Duke of York School in downtown Toronto. Two of the pre-teen children who took part in the original film came up with the idea that they would like to act the part of teachers in a classroom, if the school's teachers would be the pupils. The idea was to

film the consequences as they happened. The resulting film (Sir! Sir!) is a delightful side light on educational methods.

The two children featured in Sir! Sir! had so much potential that the same film-maker built a children's adventure story film around them, in which the young actors contributed most of the story and dialogue. The result is entitled Here's to Harry's Grandfather!

Bing Bang Boom shows how the subject of music can be opened up to young minds in a new and fascinating way.

The Hoarder and Little Red Riding Hood are animated films designed for use with young children.

Television and Non-theatrical Films

A series of nine one-hour films for television on the history of Canada-U.S. relations, entitled Struggle for a Border, was completed. This closely reasoned and detailed historical study represents research and collection of visual documents over a period of several years and is part of the Board's continuing interest in Canada's past.

Among single-subject films produced with the "small screen" audience in mind was a color film on experience in Vietnam, entitled Sad Song of Yellow Skin. It is a very personal and moving film about the attempts of individual westerners to bridge the gap of understanding with individual Vietnamese.

Another color film for TV and non-theatrical use is Danny and Nicky, the story of two mongoloid children, one living at home, and one in an institution. The film overcomes the distaste that audiences often have for such subjects, and the two boys are natural and lovable throughout. The film has been highly praised by professionals in the field.

The Oshawa Kid is a fascinating evocation of the life and times of R. S. McLaughlin, the automobile industrialist.

Experimental Films

Two experimental short films show two entirely different sides of the range of film techniques:

McBus is a symbolic film satirizing the inadequacy of communication in our time. People find themselves as "tourists" on a "bus ride", taken to all the "right places" by a beguiling guide. The bus crew is in league with an "agent" whose messages can never be deciphered and a "pied bagpiper" who leads the bus-riders off in the end to an unknown destination.

Legend is based on a West Coast Indian legend, an engrossing tale of human vanity that is catapulted into modern dress by re-photo-graphing the original color images on a video-screen, while manipulating the color controls of the video. The result is a stunning series of images, on an imaginative par with the mythical tale.

Multi-media (including Filmstrips)

In this area, projects of particular interest include: three filmstrips commemorating Manitoba's entry into Confederation in 1870, one of which was designed for use in a radio-vision show by Manitoba School Broadcasts; an inter-related group of filmstrips, 8mm film loops and slide sets designed to stimulate experimental activities at the elementary science level; and a comprehensive group of filmstrips, slide sets, 8mm loops, charts and booklets that provide an accurate picture of Canadian Indian life prior to contact with Europeans. The Indian program was produced in consultation with the Royal Ontario Museum, the Department of Indian Affairs and Northern Development and Canadian Indian peoples.

During the fiscal year 1969-70 the Multi-media division released a total of 49 filmstrips, 38 slide sets, 6 film loops and 9 miscellaneous visual-aid items.

Large Screen (Theatrical) Films

The English Production Branch produced one feature-length film, Prologue, an experiment in

combining fictional characters and actual documentary situations. The film has been shown widely abroad, being the first Canadian feature ever to be selected for the main Venice Festival, where it received excellent reviews. It was later awarded the Robert Flaherty Award for the best documentary feature at the British Academy awards.

Among the short films designed for theatrical audiences were Blake, a charming character study of an amateur pilot; Charley Squash Goes to Town, a film animated by a young Canadian Indian artist; The Winds of Fogo, a two-reel film on one of the Newfoundland communities celebrated in the first Challenge for Change experiment; Fields of Space, a brilliant animated film picturing the scientific understanding of magnetic fields around all bodies in space; Espolio, a visual poem using animated drawings to complement Earle Birney's verbal poem about the carpenter at Christ's Crucifixion; and Where Have All the Farms Gone?, which explores family farms abandoned before the advance of cities and the industrialization of the food industry.

Labyrinth III

The five-screen film from the final chamber of Labyrinth at Expo 67 was adapted, with a suitable prologue, for exhibition at Man and His World in Montreal during the summer of 1969, under the title Labyrinth III.

Expo 70, Osaka

The National Film Board played a major role in the planning, development and execution of the exhibit produced by the Exhibition Commission for the Canadian Pavilion at Osaka. The Board coordinated the audio-visual aspect of the show and the production of three films: The Land, The City and Super Bus (The People), two of which (The Land and The City) were made at the Board.

The Land, shot in Panavision, provides, in eight minutes, a sweeping view of the Canadian landscape in all its variety.

The City, an animated film, provides a comic view of Canadians as urban dwellers. The city is seen to "stretch", through the agency of modern means of transport and communication, to include people living everywhere in Canada. The City was projected onto a giant lightboard made up of thousands of small luminescent plates (two inches across). This lightboard formed the backdrop to a three-dimensional exhibit and light show on city life.

Animation Films

The completion of such films as Metamorphoses, Fine Feathers and To See or Not to See has awakened a fresh interest in cut-out animation at the Board. This technique is more direct than most and permits a kind of improvisation less easily achieved by other methods.

The production of one-minute spots for television (clips) has been and continues to be an important part of the Board's program. Clips are usually produced at the request of government departments and agencies such as National Health and Welfare, CYC, Forestry, Prices and Incomes Commission, and Energy, Mines and Resources. A very large audience is reached through network and local television -- usually in free public service time on CBC, CTV and private stations. There is an increasing demand from other countries for these clips, for TV and theatrical release -- especially those dealing with safety and health.

One clip, Winston, the first of a series, deals with racial discrimination. It was designed especially for use on afternoon and Saturday morning children's shows. Requests from educators, parents and TV producers for clips on all subjects of interest to children are frequent, especially those dealing with health and safety.

Films Co-produced with the Swedish Film Institute

Two films of a Challenge for Change nature were shot in Swedish situations, but can be used by English-language groups involved with similar problems anywhere in the world.

Overspill deals with the industrialization of the northernmost section of Sweden, and the problems and human consequences of the dislocation of surplus population. Its findings can relate to northern or rural Canada, or to any underdeveloped country where industrialization is taking place.

The Burden They Carry shows a well-known Swedish sex education teacher working with pre-adolescents and teen-agers. This film can be used to foster positive discussion of sex questions among students, teachers and parents.

Three films of a "cultural exchange" nature were produced. A Swedish film-maker and two Canadians were invited to make films on Sweden, freely expressing their personal impressions and views. These films break new ground in the realm of cultural exchange, since they do not merely involve each country showing its best face to the other.

Passing Through Sweden is a moody, subtle and sensitive observation of the sights and sounds of Sweden.

Falling from Ladders is a witty and amusing film about Swedes and Sweden, as seen through the unexpected medium of human statistics. And it is equally relevant to our own society, which leans so heavily on statistical justifications.

A Place for Everything, by Sweden's Erik Nilsson, is a socially provocative piece about the problems of change in the rather smoothly running welfare state which is modern Sweden.

Introduction

The austerity measures adopted by the Government had unavoidable effects on the output of the French Production Branch. It was decided to exercise budgetary restraint mainly by reducing the time allotted to each production and by using less-elaborate technical facilities. Thus, the number of films produced and the variety of subjects dealt with would not have to be curtailed.

During the year under review, the Branch underwent a change in its internal structure that made possible more precise planning of its objectives. The efficient operation of the Program Group, composed of film-makers and distribution officers, made for improved communications between these two basic fields of activity at the Board, and this resulted in a clearer overall perspective in planning.

The creation of autonomous "studios" for the different production sectors -- fiction, documentary and animation -- was an innovation intended to assist in the planning and coordination of production at all levels.

The Program Group studied and analyzed plans for the principal sectors of production, and recommended the following division of the budget, which was subsequently approved:

Fiction studio: 30 per cent
Documentary studio: 54 per cent
Animation studio: 9 per cent
Other: 7 per cent

Completions for the year provided the following percentages, and indicate that the planning was closely adhered to:

Fiction studio: 25 per cent
Documentary studio: 53 per cent
Animation studio: 9 per cent
Other: 13 per cent

The category "other" consisted of French-language versions of English-language films, as well as the completion of instructional films from the previous year.

Fiction Studio

Feature-length films

A large part of the energy and talent of Canadian film-makers is currently being funnelled into the production of feature-length films. Interest in the French Production Branch in feature-length films was thus in line with trends throughout the Canadian film industry. The development of Canadian culture, its dissemination abroad, and the desire to encourage and use Canadian talent and techniques were the motives that prompted the French Production Branch to increase its output of feature-length films in 1969-70.

With technical and cinematographic characteristics that placed the films in the professional category, experienced producers were able to make dramatic feature-length films reflecting the society in which we live.

The Battle of Saint-Denis in 1837 is recalled with originality in Saint-Denis dans le temps, which attempts to determine its real significance in 1969.

Entre tu et vous depicts current events in today's society as recorded by press, radio and television, and draws a parallel between these and the vicissitudes of daily life as lived by individual families.

Wow shows nine middle-class teen-agers who transform preoccupations into something real; in turn, each lives his or her respective dream.

Vive la France, produced with the collaboration of the students and inhabitants of a Quebec town, relates with fantasy and humor the incidents caused by the arrival of a professor, "a Frenchman from France", who comes and lives in the town.

Documentary Studio

Société Nouvelle

Société Nouvelle is the French-language counterpart of the Challenge for Change program described in the English Production section on

French Production (cont.)

page 7. The major contribution of Société Nouvelle lies not only in its films, but more perhaps in its overall concept of integrated production-distribution techniques, contact with the public, and the continuous interaction between these factors. It constitutes a powerful instrument for the Board in an important experimental field of communications.

The social upheavals of Quebec cannot be attributed solely to the political, social and economic circumstances of French-Canadian society, but reflect a climate of violence and deep malaise that is emerging throughout the world.

The Société Nouvelle/Challenge for Change program sprang from an attempt to understand social phenomena. More and more, ordinary citizens become involved in the discussion of concrete problems.

The NFB's participation in the "Hochelaga-Maisonneuve" project provided an opportunity to integrate film and other communications techniques into the everyday life of a Montreal district; this resulted in a series of films, under the general title of Arrive en ville, that deal with problems of credit, food, housing, work and citizens' committee meetings.

An experimental feature-length film, Tout l'temps, tout l'temps, tout l'temps, puts the creative talent of ordinary Canadians to the test. Under the direction of a producer, thirteen Montrealers composed a script, did the interpretation in front of the cameras and participated in the whole cinematographic operation. The result is a human document of unique authenticity.

A series of 27 films for use in social animation was made from the footage taken when shooting Saint-Jérôme. Social animation films of this type enable the spectator to approve, understand or oppose solutions put forward in the films.

Rencontre records the proceedings when twelve persons meet for group dynamics sessions.

Feature-length Documentaries

The feature-length documentaries produced in recent years have unquestionably established the value of this type of film. Compared to films prepared for television, they have the specific characteristics of the theatrical documentary.

Les rochassiers presents mountaineering as it is practised in Quebec, seen through the experiences of men and women who have acquired an almost scientific control of this sport.

Moncton is a film on youth, its preoccupations and its display of energy following events that have started to stir Acadia, where a people is struggling hard to retain its culture.

Short and Medium-length Films

While the Board is not able to compete with other countries that have an established feature-film industry, its competence in the field of the documentary is unchallenged. Short and medium-length films are an excellent means of dealing with the most diversified aspects of the Canadian scene, making them known at home and in foreign countries. This form of expression is an instrument to train young film-makers and it also provides them with direct contact with the public.

In this category, the French Production Branch produced films that may be described as dynamic and diversified, as much for their subject matter as for their form of expression. On arts: Bronze and Québec en silence; on social themes: Là ou ailleurs, Eloge du chiac and Préambule; among productions sponsored by government departments: Ca marche, Les prisons, Passage au nord-ouest, Et pourquoi pas? and Capture.

Animation Studio

The animation studio of the French Production Branch is still in its infancy and it is essential to accelerate the training of animation producers and to increase the volume of production. This studio, as in the case of the others, was affected by the austerity measures, which considerably modified its budget and

even its objectives. In spite of this unavoidable handicap, the animation studio managed to complete ten projects and to produce a large quantity of animation footage and a number of films for both the French and English Production Branches.

The production of the animation studio included six films based on contemporary songs by Quebec authors, and a Canadian interpretation of the fable, The Fox and the Raven (Le corbeau et le renard).

The collaboration of the Board's producers with multi-media productions, such as Lysistrata, presented by the National Arts Center, and L'âge de pierre, presented by the Toronto Arts Foundation, was a new and rewarding experience.

Drawn directly on film, Mathématique Lemay shows in simple terms, with the help of segments, the mathematical passing from the first to the fourth dimension.

First Films

The discovery and training of new talent (inside and outside the Board) were given high priority in the activities of the Branch. The result was the production of seven low-budget "first films": three shorts (Ti-Coeur, Joli mois de mai and Pollu-sons), and four feature-length films (Question de vie, Un jour sans évidence, Jean François Xavier de... and Mon enfance à Montréal).

Technical and Production Services

From complex motion pictures to still photographs, successful material for the audio-visual media is an intimate blend of creative and technical artistry.

The fulfillment on the technical side of these mutually dependent elements is the prime responsibility of the Technical and Production Services Branch. Some of the major services provided by this Branch are: camera and lighting equipment maintenance; sound crews and sound equipment maintenance; film processing and negative cutting; film inspection and projection; animation, title, and optical effects photography. Other functions of the Branch include scientific film services, research and development services, engineering and equipment fabrication shops.

To keep abreast of developments in these fields, the Branch constantly evaluates new methods and equipment, with a view to their possible adoption or adaptation.

Traditional methods of film production, distribution and presentation are rapidly giving way to an assortment of new systems employing films, videotapes, laser beams, broadcast, coaxial cables, microwave, etc., as well as the trend for large movie houses to be replaced by nests of vari-sized mini theaters, enabling films to suit specific small audiences.

Multi-media displays utilizing mixtures of slide and motion picture projectors and television monitors are becoming much more common. Many such shows are controlled by small computers.

Various methods are being developed to provide film or videotape reproduction through a television set or a number of sets. At the outset, such systems will find a ready market in industry, hospitals and educational institutions. Within a few years these "film phonographs" will be available at lower cost and will penetrate the home market. Programs on how to play golf, feature films, and so on, will be for rent or purchase at very reasonable cost.

Developments such as these occupy the attention of the Research and Operating divisions.

The main functions of the Branch -- processing, sound recording, optical and title shooting -- were at about the same level as last fiscal year. However, because of widespread and increasing interest in multi-media presentations, viewing rooms for audio-visual presentations, and a large number of new projection machines and systems, the Branch's research and engineering activities showed a marked increase.

Engineering and consulting services were provided for various branches in the Board and for an increasing number of government departments. Among tasks carried out were the following:

- Many pieces of special projection equipment were modified or constructed for the various sound and light displays in the Canadian Pavilion at Expo 70 in Osaka.
- Projection facilities were reorganized for Multiple Man, a film presentation at Man and His World in Montreal.
- The five-screen section of the Expo 67 Labyrinth spectacle was re-staged in the former Cominco-C.P. pavilion at Man and His World, under the title of Labyrinth III.
- Technical advice was provided to the Canadian Radio and Television Commission for the design and construction of a viewing room for motion picture, television and slides.
- Slide presentation equipment was provided for the Department of Finance, Ottawa.
- Short, specialized laboratory courses were given for public and private film agencies.
- Considerable technical assistance was provided for a spectacle entitled "Man, Inc." -- a multi-media presentation devised for the inauguration of the St. Lawrence Center for the Arts in Toronto. Much of the film used in this spectacle was produced by members of the Branch's Science Film service.
- The design of an audio-visual system involving the utilization of viewing areas for multi-media presentation, the procurement of equipment, and a complete system check-out was undertaken for the Canadian International Development Agency.

Due to budgetary limitations arising from austerity measures, a campaign to increase income from outside the Board and to effect economies produced very worthwhile results.

In the laboratory, savings in chemical costs were achieved by alterations to the film processing circulating and recovery systems.

Furthermore, while the total output of film for the fiscal year 1969-70 was only slightly less than for 1968-69 (29.1 versus 31.8 million feet), the cost of remake and test footage was substantially reduced.

The Sound division also effected savings by purchasing magnetic recording stock in bulk lengths for later breakdown into shorter reels.

Distribution

The function of the Distribution Branch of the National Film Board of Canada is to ensure that the Board's productions reach the largest, most appropriate audience at home and abroad, and to foster interest in the use of films, filmstrips and other audio-visual materials to best advantage.

The Main Developments

Two important developments in the Board's distribution service during the year were the adoption (temporary, as it turned out) of a rental system in place of the free-loan service provided to the film-borrowing public by NFB regional offices, and the promotion and marketing of NFB productions other than films through the agency of private commercial distributors.

Further details about the rental service will be found on page of this Report.

Contracts were signed toward the end of the year for extension of distribution of the Board's "small products" (productions other than 16mm and 35mm films) through established dealers. The contracts covered NFB filmstrips, slides, 8mm film loops, overhead projectuals and multi-media kits -- materials mainly of interest to schools. The new system began January 1, 1970, and in the three months to the end of the fiscal year the volume of additional distribution was up to expectations.

Accelerated Interest in "Media"

Under its own program, the Distribution Branch channelled the year's productions to theaters, television networks or stations, and to film libraries serving schools and adult groups. The film-loan service of distribution offices was reorganized, as noted earlier, and other libraries, serving more specialized needs, were developed and promoted. One of the promotions was for the Loops to Learn By series of film loops, designed for use by teachers of children with learning difficulties (deafness, over-activity, retardation, etc.) to which four new groups of films were added during the year.

Sales of the Board's multi-media kits -- combinations of filmstrips, slides, 8mm film loops, etc. bearing on the same subject -- showed a fresh increase. One multi-media kit (Glaciation) reached the 500 sales figure, and another (City in Transition) passed the 400 mark. Groups of films related to a single subject were also promoted, with increased demand on regional distribution staff for film previews, rentals and sales.

New Ottawa Services

Distribution services to the Ottawa capital district, and to the surrounding counties in Ontario and Quebec, were reorganized and expanded in order to give better film service to the population as a whole and to provide improved facilities to government departments.

Special libraries of films from many sources have been established by some departments; these films, under the improved service, will be made available to officers of government, universities and local organizations throughout the country. Among the special libraries are the National Industrial Relations Film Library of the Department of Labor, containing many films of interest to management and labor organizations, and the Civil Service Staff Training Film Library of the Public Service Commission.

The Ottawa distribution office also provides screening facilities for government officials wishing to view particular films, and for regular screenings for Members of Parliament, their guests, and any others in the public service who wish to see new productions of the Board.

Regional Activities

Throughout Canada, distribution officers had more invitations than in previous years to share in organizing and carrying out workshops, institutes and screen study seminars where the techniques of using films and other audio-visual materials were explored.

In British Columbia, NFB regional distribution staff shared in a four-day Western Canada Film Workshop at the British Columbia Institute of

Distribution (cont.)

Technology, and in a six-week summer research institute on the model of the course originated by the Board and now continued each summer by McGill University. More films were added to the French-language section of the Board's 2000-print film library in British Columbia.

In the Prairie region, throughout the year there were film workshops, seminars and institutes, which relied to some degree on services from the NFB. Sales of 16mm films in the Prairie region were the highest on record this year.

New contracts for television broadcast of NFB productions were signed with the Edmonton and Calgary educational television associations, the Alberta Department of Education, and the Manitoba Department of Education.

Public libraries showed active interest not only in obtaining new NFB films for their libraries but also in the techniques of film use. To serve film borrowers in smaller places, new county film libraries were opened this year in several Alberta communities.

In the Ontario region, a major event was the Ontario Film Association Film Showcase, held at Geneva Park in March, in which NFB distribution officers participated. Some 120 people concerned with programming films or distributing them, from boards of education, community colleges, public libraries, film councils and universities, took part.

In the Thunder Bay region, CKPR-TV gave a series of eight weekly public affairs broadcasts prepared by a citizens' committee with the help of the Board. In London, a National Film Board Film Festival was broadcast by the Channel 13 cable-cast television station. The Niagara regional library, formed a year before, has now begun to distribute some French-language films, all NFB productions.

In Quebec, where Montreal's Man and His World continues to attract many people, the Board's productions were again shown in several of the most popular pavilions. One film even had its own pavilion -- The Multiple Man Pavilion (Le Pavillon de l'Homme multiplié). The film Vertige played in The Drug Pavilion.

The presentation and promotion of feature-length films and films of timely social importance occupied much of the Board's Quebec distribution staff this year. Among the films were Trois lecteurs en difficulté, Les fleurs c'est pour Rosemont, Jusqu'au coeur, La p'tite Bourgogne, Vertige and Le Grand Rock.

Other Quebec region activities included: a retrospective exhibition of Canadian animation films at the Montreal Museum of Fine Arts; weekly showings of NFB films at the provincial art gallery in Quebec City; a week of Canadian cinema in Sherbrooke and Jonquière, sponsored by the Federation of Cultural Centers; and the premiere of Voir Pellan at the Contemporary Arts Museum in Montreal, attended by some 2000 people.

In the Atlantic region, more films were loaned by NFB offices than in previous years, and film purchases by all provincial departments of education increased. At the Nova Scotia Summer Institute for teachers, a screen study course was well attended, with most of the films employed for the course supplied by the Board.

Adult education generally in this region had more recourse to films than in previous years, especially those presenting social problems for public consideration. In Newfoundland, some 200 films were borrowed from the Board last summer by Frontier College organizers in work camps. In Labrador, the men in "out camps" of the Churchill Falls hydroelectric project saw the Board's films through an arrangement with the corporation's recreational officer.

Distribution of the Board's French-language films in the Atlantic region profited this year from the publicity given to the special presentation of the Board's feature-length film on the Acadians (Les Acadiens de la Dispersion).

Challenge for Change / Société Nouvelle

The Challenge for Change/Société Nouvelle program of film production and distribution this year found many new and effective appli-

Distribution (cont.)

cations throughout Canada where people were concerned with social and economic problems. Some films are designed to acquaint the general public with particular problems of social decay or dislocation, others are for use of the people directly concerned in bettering their condition. General distribution of the films is effected through the Board's normal channels, but in the case of the application of films in local programs of self-aid the Board's regional distribution officers serve as advisors in programming films and other materials.

The Challenge for Change/Société Nouvelle program proved effective during the year in helping citizens discover new ways to understand and express their needs. Examples of such activities were: in Saint John, New Brunswick, to emphasize needs for improved housing; at Hawkes Bay, Newfoundland, in the work of Frontier College volunteers; in Prince Edward Island, where films played a useful role in the economic development program; in Ontario communities, where Challenge for Change/Société Nouvelle films and experience were an important resource in locally planned telecasts on community cable television; in Hamilton, where a project of this kind developed into plans for a full-scale film on that city's pollution problems; in the Sudbury area, where French-speaking groups moved to use similar methods and resources to foster and preserve their culture and language; in Prairie Indian communities, to draw attention to needs for improved health, housing and employment; in Drumheller and Moose Jaw, to assist in analyzing and publicizing problems of economic dislocation.

Film Distribution by Theaters

Distribution of the Board's films to Canadian theaters is through regular commercial film distributors, the majority by Columbia Pictures of Canada.

This year 12 short films and two features in English were released to theaters in Canada. The shorts included Walking and Blake, both of which reached final ballot and mention in the Hollywood Academy Award presentation. The feature-length films were Don't Let the Angels Fall and Prologue. Prologue, the feature that

received such warm critical acclaim at this year's film festivals in Europe and North America, won the British Film Academy's Flaherty award. It played in theaters in New York, Toronto, Montreal and London, England.

In French, five short films and four feature-length films were released to theaters this year. One of the shorts was Voir Pellan, presenting the celebrated painter, and another was Capture, showing how caribou were trapped in Quebec and transported to the Cape Breton national park. Two of the features were Les voitures d'eau, about the passing of the age of wooden schooners that worked on the St. Lawrence river, and Où êtes-vous donc?, released in cooperation with le Conseil québécois pour la diffusion du cinéma.

Theatrical distributors reported 16,066 35mm and 16mm bookings of NFB films this year. The Board's films appeared in theaters in almost all cities and towns of Canada. In Toronto an average of five NFB films per week played in local theaters, and in Montreal there were seven per week.

Bookings from theatrical distributors to film societies, student associations and similar groups that plan their own movie programs and finance them by seasonal memberships, increased significantly during the year.

Other Distribution in Canada

Bookings of 16mm prints for non-theatrical showings totalled 303,524 compared with 486,318 bookings the previous year. The drop was occasioned by a temporary suspension of the free-loan service as noted earlier in this Report.

Sales of 16mm prints increased to 6,499 from 5,832 prints sold last year.

Telecasts of NFB films totalled 9,456 this year -- 1,205 first-run CBC presentations and 8,251 spot bookings. Last year the overall figure was 8,009 telecasts.

Filmstrip sales rose to 73,512 prints, from the previous year's figure of 63,015.

Distribution (cont.)

Sales of slide sets (a slide set consists of 10 mounted 35mm transparencies) were 12,261 as compared with 4,381 last year.

Sales of 8mm film loops rose to 6,021. Last year 1,453 film loops were sold.

Multi-media kits, combining filmstrips, slides, etc., to illustrate a subject of study, showed a corresponding increase in sales. This year 1,170 multi-media kits were sold; 587 were sold last year.

Distribution in Other Countries

In most countries abroad, NFB film distribution follows the same channels as in Canada. Canada's diplomatic posts lend NFB films to private individuals or groups, commercial distributors book films into theaters, and films are shown on television by contract with the Board. Sale of NFB productions is through the Board's offices and through commercial agents.

As in Canada, there was an increased demand for loans of NFB films abroad. Free-loan service was provided by the 80 or more film libraries maintained by Canada's Department of External Affairs. Some 40,000 prints are shared by department posts as a popular adjunct of the Canadian diplomatic service. The aggregate audience for films distributed by the External Affairs film libraries this year was in excess of 80,000,000.

In addition to the free-loan service for most NFB films, the Board again this year maintained special travel film libraries in those countries likely to provide visitors to Canada. These are mainly the United States, Great Britain, France, Germany and Switzerland, all of which now have Canadian travel film libraries. Canadian travel films were seen by an audience of over 15½ million.

To discharge its film distribution functions abroad, the Board has offices in New York, San Francisco, Chicago, Buenos Aires, London, Paris, Tokyo and New Delhi. An office in Detroit was closed during the year and its functions, mainly the distribution of Canadian travel films in the northeastern states, were

transferred to the Chicago office.

Distribution Highlights Abroad

A major event in the United States this year was the McLaren Retrospective show, scheduled to run through December at the Guggenheim Museum in New York but extended through January because of public response. Norman McLaren, the Board's experimental film-maker who was honored by this showing, came to the Board in 1941 from the Guggenheim Museum where he had been making films.

Another event was the extensive sale of the Board's film Paddle to the Sea, based on the book for children, which was released in 1967. By the year-end, total sales approached 1,000 prints.

In the area of television promotion in the United States the most important event was the two Columbia Broadcasting System network shows on Camera 3, one featuring NFB's Prologue and its director, and the other Norman McLaren.

In South America a television contract for 100 NFB films was signed this year by the new San Paulo station.

In the United Kingdom, the British Broadcasting Corporation twice telecast the Board's Pas de deux, Dance Squared, Dimensions, Walking, Toys, The Animal Movie, The Rise and Fall of the Great Lakes and Fine Feathers. Perhaps the most prestigious show for Canada was a 50-minute BBC production, The Eye Hears, the Ear Sees, featuring Norman McLaren and his work.

The feature film Prologue started its career in the U.K. by being booked into a West End theater where it ran for five weeks.

In Germany, 15 of the Board's films were sold for telecast. German cinemas have some 64 of the Board's short films under contract, of which nine were sold during the year. The Institut fur Film und Bild, Germany's school film distributor, now has 25 of the Board's films under contract, with several thousand prints involved.

Distribution (cont.)

Distribution by the Paris Office

Theatrical distribution of NFB films in France reached an all-time high. Some thirty NFB shorts were sold to French national distributors and to the major international distributors operating in France. Virtually every available NFB title is now contracted for theatrical exploitation.

The Board's films were well represented in France's many film festivals. At Avignon, the entire NFB program of ten feature-length films was shown three times.

The acquisition of The Ernie Game by a theatrical distributor marked the first NFB entry into commercial theaters in Spain.

Distribution by the New Delhi Office

Prints ordered through the Board's commercial distributor were seen in many schools. Loan prints are deposited in 40 state or other film libraries. The film library of the High Commissioner's office reported loans of films for 43,827 showings with an aggregate audience of over 21 million. The film Food, of which 300 prints are in circulation in India, should again top 34,000 showings to 20 million people through the government's field publicity officers.

In Australia, 35 of the Board's theatrical shorts were under contract by the year's end. Three NFB features are contracted for distribution to Australia's film societies.

Distribution by the Tokyo Office

The Board's Tokyo office was officially opened on June 11, 1969, with Mr. W.R. Jack, vice-chairman of the Board, present, together with representatives of Japan's film distributors and film-users. Contracts were signed for telecast of more than 30 of the Board's films. Versioning with Japanese commentary is done by the purchasers of the films, although the Board does supply films with Japanese commentary for distribution through film-loan libraries.

The major promotional activity of the year in Japan was the tour of the 46 prefectures made by Canada's Commissioner General Patrick Reid on behalf of Canada's Expo 70 participation. In each case a presentation was made to the prefectural governor and then a visit made to both an elementary school and a high school. Profile: Canada was shown to each high school audience, and Paddle to the Sea to the elementary school children.

The Board's film Multiple Man, featuring Expo 67, opened in a Tokyo theater on the same day as the opening of Expo 70. It was shown five times daily for four weeks on the Ginza.

Travel Film Distribution

In 1969 an unprecedented number of people abroad saw films from the Canadian travel film libraries or outlets established by the Board in the United States, the United Kingdom, France, Switzerland, Germany, the Netherlands, Australia, New Zealand and Japan.

In the United States, the aggregate audience in 1969 was 12,549,318. Some 5,000 telecasts of Canadian travel films were made last year in the United States, more than half of them in color. In Europe, over a million-and-a-half people saw films about Canada, borrowed from the travel film libraries. The films are also loaned free to television stations.

Cost of establishing these film libraries abroad is shared by the Canadian Government Travel Bureau and the National Film Board. Prints of films are contributed for distribution by provincial government travel agencies, the Yukon and the Northwest Territories, and by private agencies concerned with Canada's travel industry, but the major supply of travel films comes from the Canadian Government Travel Bureau. During the year a new agreement on distribution of travel films was reached under which the Travel Bureau will assume full costs of this service in future.

Total screenings of Canadian travel films abroad reached 281,331 with an overall estimated audience of 15,641,484. The figures for the previous year were 274,374 screenings and 14,780,482 audience.

Distribution (cont.)

Other Distribution Abroad

16mm print sales declined to 9,118 from the previous year's figure of 10,447.

Filmstrip sales increased, with 27,411 prints sold, as compared with 27,186 last year.

Slide sets have been introduced abroad. This year 705 slide sets were marketed, mainly in the United States and the United Kingdom.

8mm film loop sales increased to 25,522, a marked rise from 9,990 the previous year, with the increase largely in the United States.

Personnel

During the 1969-70 year, two areas of activity were highlighted in the work of the Personnel Branch -- collective bargaining and the implementation of the manpower adjustments resulting from austerity. Collective agreements were signed with the following employee associations:

- Le Syndicat général du cinéma et de la télévision. The agreement covering 402 employees in the Operational Category will expire on June 30, 1970.
- The Public Service Alliance of Canada.
 - a) The agreement covering 58 employees in the Operational Category expired on September 30, 1969. b) The agreement covering 232 employees in the Administrative Support Category will expire on September 30, 1970.
- The Professional Institute of the Public Service of Canada. The agreement covering 104 employees in the Administrative and Foreign Service Category will expire on September 30, 1970.

As these agreements were all first agreements, they required considerable time to negotiate and absorbed a large part of the total resources of the Personnel Branch.

The implementation of manpower adjustments resulting from the intensification of the Government's austerity program was carried out over a period of several months and resulted in a decrease of 92 positions, 35 by attrition, the remainder by lay-off. By March 31, 1970, 28 employees had actually been laid off, and the remaining 29 had been given notice for a date in the new fiscal year.

A committee made up of representatives of the Board, employee associations and the Department of Manpower and Immigration was set up for the purpose of providing assistance in the re-employment and retraining of laid-off employees. The Personnel Branch continued to provide service and advice to the various branches with respect to the recruitment and training of staff, organization planning, salary administration, staff benefits, pay and records, and also to provide assistance to senior management in the administration and control of the various aspects of personnel management.

The staff complement of regular employees decreased from 664 as of March 31, 1969 to 591 as of March 31, 1970. The number of employees on a contract or term basis decreased from 383 to 364. The turnover rate was 8.67 per cent.

Production Completions 1969-70

Motion Picture Films produced by the National Film Board

NFB Program -- English Originals

Bing Bang Boom24 minutes 18 seconds
black-and-white 16mmBlake19 minutes 17 seconds
color 35mm & 16mmDanny and Nicky55 minutes 43 seconds
color 16mmThe Dowry20 minutes 8 seconds
color 35mm & 16mmEspolio6 minutes 26 seconds
color 35mm & 16mmFields of Space18 minutes 38 seconds
color 35mm & 16mmThe Hoarder7 minutes 35 seconds
color 35mm & 16mm"If He Is Devoured, I Win"4 minutes 45 seconds
color 16mmLegend15 minutes 11 seconds
color 16mmLittle Red Riding Hood5 minutes 36 seconds
color 35mm & 16mmMatrioska4 minutes 46 seconds
color 35mm & 16mmMcBus14 minutes 42 seconds
color 35mm & 16mmThe Medium Is the Massage,
You Know23 minutes 13 seconds
color 16mmMrs. Ryan's Drama Class34 minutes 36 seconds
black-and-white 16mmThe Oshawa Kid24 minutes 3 seconds
color 16mmPrologue87 minutes 39 seconds
black-and-white 35mm & 16mmSad Song of Yellow Skin58 minutes 5 seconds
color 16mmSaskatchewan -- 45° Below13 minutes 38 seconds
color 16mmSir! Sir!20 minutes 33 seconds
black-and-white 16mmThe Sky Is Blue4 minutes 38 seconds
color 16mmTugboat15 minutes 14 seconds
color 35mm & 16mmWhere Have All the Farms Gone?16 minutes 8 seconds
color 35mm & 16mmThe Winds of Fogo20 minutes 24 seconds
color 35mm & 16mmChallenge for Change:Activator One58 minutes 25 seconds
black-and-white 16mmCharley Squash Goes to Town4 minutes 26 seconds
color 35mm & 16mmThe 80 Goes to Sparta45 minutes 15 seconds
black-and-white 16mmLaurette19 minutes 38 seconds
black-and-white 16mmMrs. Case14 minutes 10 seconds
black-and-white 16mmThe Prince Edward IslandDevelopment PlanPart 1: Ten Days in September61 minutes 15 seconds
black-and-white 16mmThe Prince Edward IslandDevelopment PlanPart 2: Four Days in March51 minutes 28 seconds
black-and-white 16mmThe Specialists at MemorialDiscuss the Fogo Films26 minutes 50 seconds
black-and-white 16mmThese Are My People13 minutes 18 seconds
black-and-white 16mmTignish Cooperatives27 minutes
black-and-white 16mmUp Against the System19 minutes 55 seconds
black-and-white 16mmUrbain and Arthur Leblanc
on Cooperatives29 minutes
black-and-white 16mmYou Are on Indian Land36 minutes 48 seconds
black-and-white 16mmA Young Social Worker
Speaks Her Mind24 minutes 25 seconds
black-and-white 16mm

Production Completions 1969-70

Motion Picture Films produced by the National Film Board

NFB Program - English Originals (cont.)

Struggle for a Border
Canada's Relations with the United States:1. New England and New France
57 minutes 55 seconds
black-and-white2. Canada and the American Revolution
57 minutes 15 seconds
black-and-white 16mm3. The War of 1812
58 minutes 11 seconds
black-and-white 16mm4. Dangerous Decades
58 minutes 20 seconds
black-and-white 16mm5. The New Equation:
Annexation and Reciprocity
58 minutes 10 seconds
black-and-white 16mm6. The Friendly Fifties
and the Sinister Sixties
58 minutes 25 seconds
black-and-white 16mm7. The Triumphant Union and
the Canadian Confederation
58 minutes 28 seconds
black-and-white 16mm8. The Border Confirmed:
The Treaty of Washington
58 minutes 30 seconds
black-and-white 16mm9. A Second Trans-continental
Nation
58 minutes 36 seconds
black-and-white 16mm

Student Film-makers Project:

Hymn
7 minutes 3 seconds
color 16mmPardonnez-moi, Mr. Karsh
11 minutes 20 seconds
black-and-white 16mmWhat Is the Big Complaint?
13 minutes 33 seconds
black-and-white 16mmUnstructured for a Summer
7 minutes 45 seconds
black-and-white 16mm

Swedish-Canadian Co-productions:

The Burden They Carry
28 minutes 6 seconds
black-and-white 16mmOverspill
28 minutes 8 seconds
black-and-white 16mmA Place for Everything
28 minutes 35 seconds
black-and-white 16mmFalling from Ladders
8 minutes 48 seconds
black-and-white 16mmPassing Through Sweden
En passant par la Suède
Minne Av Sverige
21 minutes 3 seconds
black-and-white 16mm
(trilingual)Three "I"s
58 minutes 6 seconds
black-and-white 16mm

Ethnographic Films: Netsilik Eskimos

Stalking Seal on the Spring
Ice: Part 1
24 minutes 31 seconds
color 16mmStalking Seal on the Spring
Ice: Part 2
33 minutes 35 seconds
color 16mm

Production Completions 1969-70

Motion Picture Films produced by the National Film Board

NFB Program - French Originals

Acadie libre

21 minutes 56 seconds
black-and-white 16mm

Aspects d'une discussion en groupe

31 minutes 1 second
black-and-white 16mm

Au bout de la ligne

14 minutes 48 seconds
black-and-white 16mm

Bozarts

58 minutes 5 seconds
color 16mm

Bronze

13 minutes 13 seconds
color 35mm & 16mm

Ciné-crime

8 minutes 41 seconds
black-and-white 16mm

Le corbeau et le renard

2 minutes 34 seconds
color 35mm & 16mm

Eloge du chiac

27 minutes 15 seconds
black-and-white 16mm

Entre tu et vous

64 minutes 43 seconds
black-and-white 35mm & 16mm

Les fleurs c'est pour Rosemont

51 minutes 15 seconds
color 16mm

Joli mois de mai

4 minutes 37 seconds
black-and-white 35mm & 16mm

Là ou ailleurs

10 minutes 8 seconds
color 35mm & 16mm

Maboule

5 minutes 53 seconds
color 35mm & 16mm

Opération boule de neige

26 minutes 25 seconds
black-and-white 16mm

Où êtes-vous donc?

95 minutes 9 seconds
color 35mm & 16mm

Passage au nord-ouest

26 minutes 51 seconds
color 16mm

Préambule

18 minutes 13 seconds
color 35mm & 16mm

Québec en silence

9 minutes 50 seconds
color 35mm & 16mm

Question de vie

65 minutes 35 seconds
black-and-white 16mm

Les rochassiers

57 minutes 56 seconds
color 16mm

Saint-Denis dans le temps...

84 minutes 3 seconds
color 35mm & 16mm

Tête en fleurs

2 minutes 25 seconds
color 35mm & 16mm

Tout l'temps, tout l'temps, tout l'temps

115 minutes 6 seconds
black-and-white 16mm

Trois lecteurs en difficulté

54 minutes 53 seconds
color 16mm

Vive la France

79 minutes 36 seconds
black-and-white 16mm

Voir Pellan

18 minutes 52 seconds
color 35mm & 16mm

Wow!

94 minutes 41 seconds
color 35mm & 16mm

Série: L'âge de pierre

Séquence Autorité: 1

2 minutes 33 seconds
color 35mm

Séquence Autorité: 2

1 minute 54 seconds
color 35mm

Séquence Chasse

4 minutes 21 seconds
color 35mm

Séquence Eros

4 minutes 27 seconds
color 35mm

Séquence Evasion

5 minutes 39 seconds
color 35mm

Séquence Genèse

6 minutes 11 seconds
color 35mm

Séquence I.B.M.

5 minutes 46 seconds
color 35mm

Séquence Ink Spot

2 minutes 30 seconds
color 35mm

Séquence Naissance

5 minutes 22 seconds
color 35mm

Séquence Prométhée

8 minutes 2 seconds
color 35mm

Production Completions 1969-70

Motion Picture Films produced by the National Film Board

NFB Program -- French Originals (cont.)

Série: Chansons contemporaines

Cerveau gelé1 minute 56 seconds
color 35mm & 16mmNotre jeunesse en auto-sport2 minutes 31 seconds
color 35mm & 16mmTaxi2 minutes 8 seconds
color 16mmLes fleurs de macadam2 minutes 53 seconds
color 35mm & 16mm

Série: Education populaire

Confrontation62 minutes 6 seconds
black-and-white 16mmJacques Grand'Maison38 minutes 26 seconds
black-and-white 16mmLa promotion industrielle
et deux de ses artisans30 minutes
black-and-white 16mmFernand Jolicoeur9 minutes 9 seconds
black-and-white 16mmJean-Pierre Potvin14 minutes 26 seconds
black-and-white 16mmUne entrevue avec Lucien
Rolland23 minutes 21 seconds
black-and-white 16mmM. Guy Monette19 minutes 48 seconds
black-and-white 16mmPortrait d'un syndicaliste
et sa famille38 minutes 45 seconds
black-and-white 16mm

Série: 82,000

Alimentation33 minutes 21 seconds
black-and-white 16mmLogement: 231 minutes 30 seconds
black-and-white 16mmTravail: 122 minutes 53 seconds
black-and-white 16mmCrédit34 minutes 26 seconds
black-and-white 16mmRéunion du comité de citoyens31 minutes 58 seconds
black-and-white 16mmTravail: 227 minutes 25 seconds
black-and-white 16mmLogement: 127 minutes 8 seconds
black-and-white 16mm

Motion Picture Films produced by the National Film Board

NFB Program -- Bilingual Originals

Cent fois sur le métier...If at First...
22 minutes 38 seconds
black-and-white 16mmL'homme multipliéMultiple Man
15 minutes 40 seconds
color 70mm & 35mmLysistrata I (silent -- muet)3 minutes 46 seconds
color 35mm

Production Completions 1969-70

Motion Picture Films produced by the National Film Board

NFB Program – Bilingual Originals (cont.)

Lysistrata II5 minutes 24 seconds
color 35mmLe Québec vu par/as seen by Cartier-Bresson
10 minutes 2 seconds
black-and-white 35mm & 16mmSpheres7 minutes 28 seconds
color 35mm & 16mm

Motion Picture Films produced by the National Film Board

NFB Program – English Versions and Revisions

About Pellán18 minutes 52 seconds
color 35mm & 16mmIndian Summer55 minutes 31 seconds
color 35mm & 16mmPuberty in Boys9 minutes 33 seconds
color 16mmCarrousel7 minutes 25 seconds
color 35mm & 16mmLittle Burgundy30 minutes 8 seconds
black-and-white 16mmStanding Buffalo (revised)23 minutes 3 seconds
color 16mmThe Devil's Toy15 minutes 3 seconds
black-and-white 16mmPregnancy and Birth12 minutes 16 seconds
color 16mmVTR St-Jacques26 minutes 25 seconds
black-and-white 16mmFemale Cycle7 minutes 23 seconds
color 16mmThe World of One in Five
(revised)27 minutes 36 seconds
black-and-white 16mm

Motion Picture Films produced by the National Film Board

NFB Program – French Versions and Revisions

Ancienneté et compétence12 minutes 33 seconds
black-and-white 16mmEn marchant5 minutes 6 seconds
color 35mm & 16mmMétrofolle10 minutes 12 seconds
color 35mm & 16mmLe char de Djaggernaut27 minutes 51 seconds
color 16mmFinale de football10 minutes 30 seconds
color 35mm & 16mmPrière de ne pas plier50 minutes 1 second
black-and-white 16mmD N A10 minutes 40 seconds
color 16mmLa guerre des pianos35 minutes 16 seconds
black-and-white 16mmPrologue87 minutes 39 seconds
black-and-white 35mmLa dérive des continents9 minutes
color 16mmPsychocratie14 minutes 31 seconds
color 35mm & 16mm

Production Completions 1969-70

Motion Picture Films produced by the National Film Board

NFB Program - Foreign Versions and Revisions

Change in the Maritimes

Spanish

13 minutes 23 seconds

color 16mm

Change in the WesternMountains

Spanish

12 minutes 35 seconds

color 16mm

The Changing Wheat Belt

Spanish

13 minutes 53 seconds

color 16mm

City of Gold

Greek

21 minutes 46 seconds

black-and-white 16mm

Do Not Fold, Staple, Spindle
or Mutilate

German

50 minutes 26 seconds

black-and-white 16mm

Element 3

German

Hindi

46 minutes 30 seconds

color 16mm

Energy and Matter

Hindi

8 minutes 48 seconds

color 16mm

Un enfant...un pays

Dutch

German

Italian

13 minutes 45 seconds

color 16mm

Eskimo Artist -- Kenojuak

Greek

19 minutes 49 seconds

color 16mm

The Ever-changing Lowlands

Spanish

9 minutes 51 seconds

color 16mm

Flyway North

Italian

Japanese

10 minutes

color 16mm

Get Rid of Rats

Telegu

10 minutes 16 seconds

black-and-white 16mm

Henry Larsen

Japanese

16 minutes 48 seconds

black-and-white 16mm

L'homme vite

Japanese

15 minutes 1 second

black-and-white 16mm

The Joy of Winter

Japanese

15 minutes 1 second

black-and-white 16mm

Knowing to Learn

German

71 minutes 48 seconds

black-and-white 16mm

Knowing to Learn

Japanese

56 minutes 41 seconds

black-and-white 16mm

Kurelek

Japanese 16mm

Portuguese 35mm & 16mm

10 minutes 26 seconds

color

Lewis Mumford on the City

Part 1:

Japanese

Spanish

28 minutes 23 seconds

black-and-white 16mm

Part 2:

Japanese

28 minutes 20 seconds

Spanish

28 minutes 25 seconds

black-and-white 16mm

Part 3:

Japanese

Spanish

28 minutes 16 seconds

black-and-white 16mm

Part 4:

Japanese

28 minutes 25 seconds

Spanish

28 minutes 21 seconds

black-and-white 16mm

Part 5:

Japanese

28 minutes 21 seconds

Spanish

28 minutes 20 seconds

black-and-white 16mm

Part 6:

Japanese

28 minutes 25 seconds

Spanish

28 minutes 23 seconds

black-and-white 16mm

Mosaic

Japanese

5 minutes 53 seconds

color 16mm

North Pacific

Japanese

27 minutes 5 seconds

color 16mm

Notes sur un triangle

Japanese

5 minutes 3 seconds

color 16mm

Paddle to the Sea

Spanish

28 minutes 13 seconds

color 16mm

Population Explosion

German

Japanese

14 minutes 48 seconds

color 16mm

Ride for Your Life

Portuguese

9 minutes 56 seconds

color 35mm & 16mm

Production Completions 1969-70

Motion Picture Films produced by the National Film Board

NFB Program – Foreign Versions and Revisions (cont.)

La route de l'ouest
German
28 minutes 10 seconds
color 16mm

A Search for Learning
Italian
Japanese
Spanish
13 minutes 3 seconds
black-and-white 16mm

A Tale of Mail
German
Italian
16 minutes 46 seconds
color 16mm

Trail Ride
Hindi
20 minutes 38 seconds
color 16mm

Tuktu and His Eskimo Dogs
Spanish
14 minutes 35 seconds
color 16mm

Tuktu and the Magic Spear
Spanish
14 minutes 36 seconds
color 16mm

Universe
Tamil
28 minutes 5 seconds
black-and-white 16mm

Waterfowl:
A Resource in Danger
Dutch
Hindi
Japanese
Spanish
17 minutes 21 seconds
color 16mm

The White Ship
Finnish
Japanese
15 minutes 13 seconds
color 16mm

Motion Picture Films produced by the National Film Board

Sponsored Program – English Originals

An Apple for All Seasons
7 minutes 25 seconds
color 16mm
(Agriculture)

Aqua Rondo
10 minutes 14 seconds
color 35mm & 16mm
(National Health and Welfare)

The Challenge of Change
16 minutes 35 seconds
color 35mm & 16mm
(Labour)

Electronic Fish Finders
17 minutes 46 seconds
color 16mm
(Fisheries and Forestry)

Fort Who?
10 minutes 21 seconds
color 35mm & 16mm
(Indian Affairs and Northern Development)

Operational Oceanography:
The Margin of Advantage
14 minutes 43 seconds
color 16mm
(National Defence)

Planning Prosperity Together
14 minutes 21 seconds
color 16mm
(Canadian International Development Agency)

"Tac Eval"
20 minutes 53 seconds
color 16mm
(National Defence)

Tee-Won Short: 1
4 minutes 15 seconds
color 16mm
(National Revenue)

Tee-Won Short: 2
4 minutes 35 seconds
color 16mm
(National Revenue)

Tee-Won Short: 3
4 minutes 33 seconds
color 16mm
(National Revenue)

"Televisit" Arctic Snapshot
2 minutes
color 16mm
(Indian Affairs and Northern Development)

"Televisit" Arctic Summer
3 minutes 1 second
color 16mm
(Indian Affairs and Northern Development)

"Televisit" Center for the Performing Arts: 1
2 minutes 33 seconds
color 35mm & 16mm
(Can. Govt. Travel Bureau)

Production Completions 1969-70

Motion Picture Films produced by the National Film Board

Sponsored Program – English Originals (cont.)

"Televisit" Fort Henry

2 minutes 56 seconds

color 16mm

(Can. Govt. Travel Bureau)

"Televisit" Sea Festival

2 minutes 30 seconds

color 16mm

(Can. Govt. Travel Bureau)

"Televisit"Strange Snow Creatures

3 minutes 8 seconds

color 16mm

(Can. Govt. Travel Bureau)

"Televisit"Rocky Mountain Skiing

3 minutes 8 seconds

color 16mm

(Can. Govt. Travel Bureau)

To the Edge of the Universe

22 minutes 53 seconds

color 16mm

(National Research Council)

Motion Picture Films produced by the National Film Board

Sponsored Program – French Originals

Capitale sur l'Outaouais

27 minutes 56 seconds

color 16mm

(National Capital Commission)

Capture

17 minutes 26 seconds

color 35mm & 16mm

(Indian Affairs and Northern Development)

Et pourquoi pas?

17 minutes 4 seconds

color 35mm & 16mm

(Public Service Commission)

Comment jouer au volley-ball

18 minutes 55 seconds

color 16mm

(National Health and Welfare)

Motion Picture Films produced by the National Film Board

Sponsored Program – Bilingual (or multilingual) Originals

The City (Osaka)

7 minutes 48 seconds

black-and-white 35mm

(Exhibition Commission)

The Land (Osaka)

8 minutes

color 35mm

(Exhibition Commission)

Ports Canada

16 minutes 21 seconds

color 16mm

(National Harbours Board)

Europind

2 minutes 38 seconds

color 16mm

(Exhibition Commission)

Motion Picture Films produced by the National Film Board

Sponsored Program – Foreign Originals

"Three Examples..."

Japanese

3 minutes 15 seconds

color 16mm

(Exhibition Commission)

Production Completions 1969-70

Motion Picture Films produced by the National Film Board

Sponsored Program – English Versions and Revisions

The Animal Movie
(revision for Osaka)
3 minutes 30 seconds
color 16mm
(Exhibition Commission)

Do It Yourself
17 minutes 4 seconds
color 16mm
(Public Service Commission)

The Taxaphone Show (revised)
14 minutes 26 seconds
color 16mm
(National Revenue)

Capital on the Ottawa
27 minutes 56 seconds
color 16mm
(National Capital Commission)

Motion Picture Films produced by the National Film Board

Sponsored Program – French Versions and Revisions

Au pays de King Size
6 minutes 44 seconds
color 35mm & 16mm
(National Health and Welfare)

La détection du poisson par l'électronique
17 minutes 46 seconds
color 16mm
(Fisheries and Forestry)

Le nord
13 minutes 52 seconds
color 16mm
(Indian Affairs and Northern Development)

Le blé
16 minutes 13 seconds
color 16mm
(Canadian Wheat Board)

Les forestiers
13 minutes 41 seconds
color 16mm
(Fisheries and Forestry)

La pomme, toujours la pomme
7 minutes 25 seconds
color 16mm
(Agriculture)

Le défi du devenir
16 minutes 35 seconds
color 16mm
(Labour)

L'impôt et tout et tout (revised)
15 minutes 16 seconds
color 16mm
(National Revenue)

Une décision capitale
25 minutes 46 seconds
color 16mm
(Labour)

De défi en défi
17 minutes 13 seconds
color 16mm
(Transport)

Jeux d'eau
10 minutes 14 seconds
color 35mm & 16mm
(National Health and Welfare)

Motion Picture Films produced by the National Film Board

Sponsored Program – Foreign Versions and Revisions

The Accessible Arctic
Japanese
23 minutes 35 seconds
color 16mm
(Indian Affairs and Northern Development)

Canadian Pavilion
German
Spanish
18 minutes 58 seconds
color 16mm
(Trade and Commerce)

Helicopter Canada
Tamil
50 minutes 33 seconds
color 16mm
(Centennial Commission)

Production Completions 1969-70

Motion Picture Films produced by the National Film Board

Sponsored Program – Foreign Versions and Revisions (cont.)

I Am a Country

Farsi

25 minutes 4 seconds

color 35mm

(Trade and Commerce)

Take It from the Top

Farsi

25 minutes 6 seconds

color 35mm

(Trade and Commerce)

Wheat (revised)

German

Spanish

Japanese

16 minutes 35 seconds

color 16mm

(Canadian Wheat Board)

The Now Destination

Dutch

German

Italian

8 minutes 53 seconds

color 16mm

(Can. Govt. Travel Bureau)

Motion Picture Films produced by the National Film Board

NFB Program – English Clips

Ashes of Doom

1 minute 53 seconds

color 35mm & 16mm

Highway Safety: Anger

20 seconds

color 16mm

Highway Safety: Traffic

20 seconds

color 16mm

Don't Let the Angels Fall

2 minutes 19 seconds

black-and-white 35mm

Highway Safety:Drink and Drive

20 seconds

color 35mm & 16mm

Human Rights Clip: Winston

60 seconds

color 35mm and 16mm

The 80 Goes to Sparta

60 seconds

black-and-white 16mm

Highway Safety:A Drive in the Country

60 seconds

black-and-white 16mm

McLaren Brazilian Clip

1 minute 5 seconds

color 16mm

The 80 Goes to Sparta

20 seconds

black-and-white 16mm

Highway Safety: Elephants

20 seconds

color 16mm

Prologue

2 minutes 54 seconds

black-and-white 35mm

Highway Safety: Happy

20 seconds

color 16mm

Production Completions 1969-70

 Other Motion Picture Items produced by the National Film Board

 NFB Program – French Clips

Bozarts
60 seconds
color 16mm

Les fleurs c'est pour Rosemont
20 seconds
color 16mm

Les Rochassiers
20 seconds
color 16mm

Bozarts
20 seconds
color 16mm

Prologue (Fr.)
2 minutes 53 seconds
black-and-white 35mm

Saint-Denis dans le temps
2 minutes 49 seconds
color 35mm

Les fleurs c'est pour Rosemont
60 seconds
color 16mm

Les Rochassiers
60 seconds
color 16mm

Wow!
2 minutes 53 seconds
color 35mm

 Other Motion Picture Items produced by the National Film Board

 NFB Program – English Loops for 8mm Use

Changing Wheat Harvest (rev.)
(color)

Loops to Learn By series:
(all color)

Elementary Science series:
Separation of Colors
(color)

What Does It Say?: 1
What Does It Say?: 2
Words: 1
Words: 2
Words: 3

Indian Crafts -- Trapping
(color)

(see other "Loops to Learn By"
under "Bilingual Loops for
8mm Use")

 Other Motion Picture Items produced by the National Film Board

 NFB Program – French Loops for 8mm Use

Artisanat indien--Le piégeage
(color)

Electrostatique:
Champ et induction électro-
statique: 2
Modèle de la chambre de Wilson

Systèmes de référence: 3
Avion

Physique moderne (série):
(all color)

Systèmes de référence: 4
Auto-neige

Electrostatique:
Loi de Coulomb: 1
Fonction de la charge

Projet Physique (série):
(47 color, 1 black-and-white)

Course de haies: 1
Course de haies: 2
Mouvement rétrograde

Electrostatique:
Accélération
Loi de Coulomb: 2
Fonction de la distance

Accélération
gravitationnelle: 1
Accélération
gravitationnelle: 2

Vue géocentrique
Mouvement rétrograde
Vue héliocentrique

Electrostatique:
Force exercée par un champ
électrique sur une palette
chargée

Addition vectorielle
Vitesse d'un bateau

Io, satellite de Jupiter
Calcul d'orbite
par ordinateur: 1

Electrostatique:
Capacité d'un condensateur
plan

Systèmes de référence: 1
Chariots

Calcul d'orbite
par ordinateur: 2

Electrostatique:
Constantes diélectriques

Systèmes de référence: 2
Voilier

Forces centrales
Lois de Képler

Production Completions 1969-70

Other Motion Picture Items produced by the National Film Board

NFB Program – French Loops for 8mm Use (cont.)

Déplacements d'orbites	Recul d'un canon	Ondes stationnaires mécaniques
Collisions	Collisions de wagons	Tube de caoutchouc
unidimensionnelles: 1	La dynamique d'une boule	Ondes stationnaires mécaniques
Collisions	de billard	Tige métallique
unidimensionnelles: 2	Mesure de l'énergie	Ondes stationnaires mécaniques
Collisions inélastiques	Enfoncement de clous	Membrane circulaire
unidimensionnelles	Energie potentielle	Ondes stationnaires mécaniques
Collisions	gravitationnelle	Plaque métallique
bidimensionnelles: 1	Energie cinétique	Préparation du sodium
Collisions	Conservation de l'énergie	par l'électrolyse
bidimensionnelles: 2	Saut à la perche	-- expérience de Davy
Collisions inélastiques	Conservation de l'énergie	Modèle atomique de Thomson
bidimensionnelles	Décollage d'un avion	Dispersion de Rutherford
Dispersion par collision	Réversibilité	Collision avec un objet
d'un ensemble d'objets	Superposition d'ondes	inconnu -- modèle de
Explosion d'un ensemble	Ondes stationnaires	l'expérience de Chadwick
d'objets	mécaniques -- Corde	
Mesure de la vitesse	Ondes stationnaires	<u>Science élémentaire (série):</u>
d'une balle de carabine: 1	acoustiques -- Tube de Kundt	Séparation de couleurs
Mesure de la vitesse	Ondes stationnaires	(color)
d'une balle de carabine: 2	électromagnétiques	

Other Motion Picture Items produced by the National Film Board

NFB Program – Bilingual Loops for 8mm Use

<u>Biology II series:</u>	<u>Biology III series:</u>	<u>Mathematics Varga series:</u>
(all color)	(color)	(all color)
Time-lapse Cinematography: 1	Binocular Vision	The Cube
Building the Timer		Cube and Tetrahedron
Time-lapse Cinematography: 2	<u>Loops to Learn By series:</u>	The Reflected Tetrahedron
Recording Vegetal Growth	(all color)	
Time-lapse Cinematography: 3	Tying a Tie	
Measuring Vegetal Growth	Bed Wetting	
	Animated Shapes: 1	
	Animated Shapes: 2	
	Categories: 1	
	The Seasons	
	Who's There?	

Other Motion Picture Items produced by the National Film Board

Sponsored Program – English Clips

<u>Anti-Smoking: Carmen</u>	<u>Anti-Smoking: Coffee House</u>	<u>"Bundling"</u>
60 seconds	60 seconds	30 seconds
color 16mm	color 16mm	color 16mm
(National Health and Welfare)	(National Health and Welfare)	(Post Office)

Production Completions 1969-70

Other Motion Picture Items produced by the National Film Board

Sponsored Program - English Clips (cont.)

<u>CYC</u> 60 seconds color 35mm & 16mm (Company of Young Canadians)	<u>Inflation: Shrinking Pushcart</u> 20 seconds color 16mm (Prices & Incomes Commission)	<u>"Tee-Won" Short Promo</u> 30 seconds color 16mm (National Revenue)
<u>Forestry: Fire Fright</u> 60 seconds color 35mm & 16mm (Fisheries and Forestry)	<u>Keep Your Health: Lover</u> 60 seconds color 35mm & 16mm (National Health and Welfare)	<u>12 Lords A-leaping</u> (version 1) 60 seconds color 35mm & 16mm (Manpower and Immigration)
<u>Inflation: "Combination"</u> 30 seconds color 16mm (Prices & Incomes Commission)	<u>Keep Your Health: Suicide</u> (revised) 60 seconds color 16mm (National Health and Welfare)	<u>12 Lords A-leaping</u> (version 2) 60 seconds color 35mm & 16mm (Manpower and Immigration)
<u>Inflation: Shrinking Dollar</u> 20 seconds color 16mm (Prices & Incomes Commission)	<u>Manitoba Centennial</u> 60 seconds color 16mm (Secretary of State)	<u>Wye Marsh Wildlife</u> 60 seconds color 16mm (Indian Affairs and Northern Development)
<u>Inflation: Shrinking Landscape</u> 20 seconds color 16mm (Prices & Incomes Commission)	<u>"Speech"</u> 2 minutes 35 seconds color 16mm (Post Office)	
	<u>Taxaphone Show Promo</u> 30 seconds color 16mm (National Revenue)	

Other Motion Picture Items produced by the National Film Board

Sponsored Program - French Clips

<u>"Bundling"</u> 30 seconds color 16mm (Post Office)	<u>Il était un paysage</u> 20 seconds color 16mm (Prices & Incomes Commission)	<u>Suicide (revised)</u> 60 seconds color 16mm (National Health and Welfare)
<u>Carmen</u> 60 seconds color 16mm (National Health and Welfare)	<u>Il était une voiturette</u> 20 seconds color 16mm (Prices & Incomes Commission)	<u>Taxe '69: (série)</u> (all 16mm color) Le comédien 30 seconds Le cuisinier 60 seconds L'étudiant 30 seconds L'homme de tous les jours 30 seconds L'homme public 60 seconds Joueur de hockey 60 seconds Le père de famille 30 seconds Le vieillard 30 seconds (National Revenue)
<u>Discours</u> 2 minutes 51 seconds color 16mm (Post Office)	<u>La maison du café</u> 60 seconds color 16mm (National Health and Welfare)	
<u>Il était un dollar</u> 20 seconds color 16mm (Prices & Incomes Commission)	<u>La peur du feu</u> 60 seconds color 35mm & 16mm (Fisheries and Forestry)	

Production Completions 1969-70

Picture Information and Visual Aids produced by the National Film Board

NFB Program – Bilingual Slide Sets

Butterflies: Part 1	Fungi: Part 1	The Resource Center
Butterflies: Part 2	Fungi: Part 2	Sculpture: Expo 67: Part 1
Canadian Trees: Part 1	Greece: Part 1	Sculpture: Expo 67: Part 2
(Conifers)	Greece: Part 2	Sculpture: Expo 67: Part 3
Canadian Trees: Part 2	Japan: Part 1	Sculpture: Expo 67: Part 4
(Conifers)	Japan: Part 2	Sculpture: Expo 67: Part 5
Canadian Trees: Part 3	La Vérendrye's Explorations	Sculpture: Expo 67: Part 6
(Hardwoods)	Old Montreal: Part 1	Spectrum and Rays
Ferns: Part 1	Old Montreal: Part 2	Thailand: Part 1
Ferns: Part 2	Rain Forest Village: Part 1	Thailand: Part 2
Freshwater Fish: Part 1	Rain Forest Village: Part 2	Waterfowl: Part 1
Freshwater Fish: Part 2	Rebellion in Lower Canada	Waterfowl: Part 2

Picture Information and Visual Aids produced by the National Film Board

NFB Program – Bilingual Overhead Projectuals

Geographical Maps of Canada: Climate and Weather	Geographical Maps of Canada: Communications	Geographical Maps of Canada: Landforms
Geographical Maps of Canada: Climatic Regions	Geographical Maps of Canada: Geology and Mining	Geographical Maps of Canada: Vegetation Zones

Picture Information and Visual Aids produced by the National Film Board

NFB Program – Photostory Releases (issued in English, French, Spanish and German)

492 Gas Turbine Engines	498 Geological Survey of Canada Lunar Research	502 Decade-end Review
493 City of Steel (Hamilton)	499 Charting Canada's Waterways	503 New Canadian Apple Pie Recipe
494 National Arts Center	500 Microsystems International	504 Roberts Bank Superport
495 CL-215 Water Bomber	501 Canada's Arctic Unforded	505 Canada Center for Inland Waters
496 Summertime Canoeists		
497 Mineral Industry		

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – English Filmstrips

<u>Canadian International</u> <u>Development Agency</u> Canada's Development Assistance Program What Is International Development Assistance?	<u>Fisheries and Forestry</u> Deciduous and Boreal Forests: A Comparison	<u>National Defence</u> Infantry, Armour, Artillery Officer Candidate Training Plan Quit Skool Now -- Pay Later (double frame) The Seaman in the Maritime Command
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Production Completions 1969-70

Other Motion Picture Items produced by the National Film Board

Sponsored Program – Bilingual Clips

Carmen

60 seconds

color 16mm

(National Health and Welfare)

Other Motion Picture Items produced by the National Film Board

Sponsored Program – English Loops for 8mm Use

CBC Radio Revolution (Osaka)

color

(Exhibition Commission)

Other Motion Picture Items produced by the National Film Board

Sponsored Program – Bilingual Loops for 8mm Use

Louisbourg series

4 loops color

(Indian Affairs and Northern Development)

National Museum series

9 loops color

(National Museums of Canada)

Relative Velocity series

14 loops color

(National Defence)

Picture Information and Visual Aids produced by the National Film Board

NFB Program – English Filmstrips

The Algonkians:

Eastern Woodland Indians

Canada's First People:

The Indian

5 Senses + Measurements

= Observation

Glaciers

How to Grow Crystals

Manitoba: The Shield

Manitoba: The Plains

Manitoba: A Broader View

People of the North Pacific

Coast

People of the Plains

People of the Sub-Arctic

Separation of Colors

To Measure Mass

To Measure Volume

Water Pressure

Picture Information and Visual Aids produced by the National Film Board

NFB Program – French Filmstrips

5 sens + mesures = observation

Le Manitoba: Le bouclier

Le Manitoba: Les plaines

Le Manitoba: Vue d'ensemble

Mesure de masses

Mesure de volumes

Qu'est-ce qu'UNICEF?

Les régions naturelles
du Canada

Séparation de couleurs

Production Completions 1969-70

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program -- French Filmstrips

Canadian International
Development Agency

La coopération canadienne au
développement international
Qu'est-ce que l'aide au
développement international?

Canadian National Railways

A la conquête de la
distance et du temps

Fisheries and Forestry

Le chalutage
Engins de pêche
Méthodes de pêche
La pêche à la seine
Le repérage électronique
du poisson

National Defence

L'infanterie, les blindés,
l'artillerie
L'infanterie, les blindés,
l'artillerie
(double frame)
Kittez l'école maintenant --
Payez plus tard

Kittez l'école maintenant --

Payez plus tard
(double frame)

Le métier de matelot
dans le service naval
Le métier de matelot
dans le service naval
(double frame)

Le programme de formation
d'aspirants-officiers
Le programme de formation
d'aspirants-officiers
(double frame)

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program -- Bilingual Filmstrips

Canadian International
Development Agency

Towards a Better World:
"The C.I.D.A. Story"

Unemployment Insurance
Commission

Canada's Unemployment
Insurance Plan

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program -- English Slide Sets

Finance

White Paper on Taxation

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program -- French Slide Sets

Finance

Livre blanc sur l'impôt

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program -- Bilingual Slide Sets

National Defence

Infantry, Armour, Artillery
Officer Candidate
Training Plan
The Seaman in the
Maritime Command

Production Completions 1969-70

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – Vista-sell Loops

Exhibition Commission
Architecture (in Canada)
 The Arts
Natural Resources (in Canada)

Produced under contract by commercial companies for Sponsored Program

Motion Picture Films – English

Altitude Zero to Infinity
 11 minutes 43 seconds
 color 16mm
 (Trade and Commerce)

Designing a Curriculum
 18 minutes 3 seconds
 color 16mm
 (Regional Economic Expansion)

Douglas Point Nuclear Power
Station: Design and
Construction
 32 minutes 48 seconds
 color 16mm
 (Atomic Energy of Canada)

The Excavation and Raising
of the Mallorytown Wreck
 11 minutes 40 seconds
 color 16mm
 (Indian Affairs and Northern
 Development)

Financial Management in the
Department of External Affairs
 32 minutes 6 seconds
 black-and-white 16mm
 (External Affairs)

First Canadian Winter Games
Quebec 1967 (revised)
 24 minutes 55 seconds
 color 16mm
 (National Health and Welfare)

HMCS St-Croix Shock Trials
 8 minutes 48 seconds
 color 16mm
 (National Defence)

Helicopter Destroyer System
 15 minutes 10 seconds
 color 16mm
 (National Defence)

The Rigid Plate Model
 8 minutes 53 seconds
 color 16mm
 (Energy, Mines and Resources)

Seaweeds
 21 minutes 23 seconds
 color 16mm
 (National Research Council)

Produced under contract by commercial companies for Sponsored Program

Motion Picture Films – French

Les algues marines
 21 minutes 23 seconds
 color 16mm
 (National Research Council)

Altitude zéro à l'infini
 11 minutes 43 seconds
 color 16mm
 (Trade and Commerce)

La centrale nucléaire de
Douglas Point
 26 minutes 5 seconds
 color 16mm
 (Atomic Energy of Canada)

La centrale nucléaire de
Douglas Point: Etude et
construction
 32 minutes 48 seconds
 color 16mm
 (Atomic Energy of Canada)

Ile de vacances
 13 minutes 32 seconds
 color 16mm
 (Can. Govt. Travel Bureau)

Modèle à plaque rigide
 8 minutes 53 seconds
 color 16mm
 (Energy, Mines and Resources)

Production Completions 1969-70

Produced under contract by commercial companies for Sponsored Program

Motion Picture Films – French (cont.)Premiers jeux d'hiver

24 minutes 55 seconds

color 16mm

(National Health and Welfare)

Le renflouage et la préservation de l'épave deMallorytown

11 minutes 40 seconds

color 16mm

(Indian Affairs and Northern Development)

Produced under contract by commercial companies for Sponsored Program

Motion Picture Films – BilingualSuperbus (Osaka)

6 minutes 49 seconds

color 35mm

(Exhibition Commission)

Produced under contract by commercial companies for Sponsored Program

Motion Picture Films – ForeignI Am a Country

Czech

25 minutes 7 seconds

color 16mm

(Industry, Trade & Commerce)

The Now Destination

Spanish

8 minutes 53 seconds

color 16mm

(Can. Govt. Travel Bureau)

Valley of the Swans

Dutch

26 minutes 23 seconds

color 16mm

(Can. Govt. Travel Bureau)

Tuna Angling

German

25 minutes 45 seconds

color 16mm

(Can. Govt. Travel Bureau)

Produced under contract by commercial companies for NFB Program

Motion Picture Films – ForeignCattle Ranch

Dutch

19 minutes 50 seconds

color 16mm

The Ever-changing Lowlands

Dutch

9 minutes 37 seconds

color 16mm

The Voyageurs

Dutch

19 minutes 50 seconds

color 16mm

Change in the Western Mountains

Dutch

12 minutes 17 seconds

color 16mm

Gone Curling

Dutch

10 minutes 13 seconds

color 16mm

National Film Board

Production Summary

1969-70

Motion Picture Films
produced by the
National Film Board

	<u>Originals</u>	<u>Versions and Revisions</u>	<u>Sub- Total</u>	<u>Total</u>
NFB Program:				
English	58	11	69	
French	56	11	67	
Bilingual	6	-	6	
Foreign	-	58	<u>58</u>	200
Sponsored Program:				
English	19	4	23	
French	4	11	15	
Bilingual	4	-	4	
Foreign	1	12	<u>13</u>	55

Other Motion Picture Items
produced by the
National Film Board

	<u>Clips</u>	<u>8mm Loops</u>	
NFB Program	22	79	101
Sponsored Program	36	28	64

Picture Information and Visual Aids
produced by the
National Film Board

	<u>Filmstrips</u>	<u>Slide Sets</u>	<u>Overhead Projectuals</u>	<u>Vista-sell Loops</u>	<u>Photostory Releases</u>	
NFB Program	15(E) 9(F)	33(Bil)	6(Bil)	-	14(E) 14(F) 14(Sp) 14(Ger)	119
Sponsored Program	7(E) 16(F) 2(Bil)	1(E) 1(F) 3(Bil)	-	3(E)	-	33
<u>Total National Film Board completions</u>						<u>572</u>

Produced under contract by
commercial companies

NFB Program	5
Sponsored Program	23
<u>Total number of production completions</u>	<u>600</u>

National Film Board

Technical Operations Summary

1969-70

	<u>1969-70</u>	<u>1968-69</u>
<u>Motion Picture Laboratories</u>		
Footage processed:		
35mm Black and White	1,275,000	1,616,000
35mm Color	3,546,000	3,344,000
16mm Black and White	12,444,000	14,677,000
16mm Color	<u>11,869,000</u>	<u>11,670,000</u>
Total Footage	<u>29,134,000</u>	<u>31,307,000</u>
8mm footage processed by outside labs	244,000	762,000
Negative Cutting:		
Hours invoiced	20,342	25,387
16mm Color footage processed by outside labs	1,367,640	1,569,000
<u>Camera</u>		
Footage exposed:		
35mm Black and White	108,000	178,896
35mm Color	561,000	478,000
16mm Black and White	738,000	1,200,000
16mm Color	<u>670,000</u>	<u>629,436</u>
Total Footage	<u>2,077,000</u>	<u>2,486,332</u>
Location hours invoiced	52,779	57,185
<u>Sound Recording and Projection</u>		
Studio hours invoiced	3,095 $\frac{1}{4}$	3,469
Location hours invoiced	13,833	13,161
Re-recordings (reels)	1,524	1,815
Transfer of sound (hours invoiced)	4,186	5,529 $\frac{1}{2}$
Screening hours invoiced	5,768 $\frac{3}{4}$	6,676 $\frac{1}{2}$
<u>Engineering</u>		
Hours invoiced	25,124	28,327
<u>Animation, Title Photography and Opticals</u>		
Footage shot	354,301	491,756
Hours of shooting (including filmstrips)	13,937	17,956
Filmstrips shot (negatives)	261	284
Working hours (filmstrips)	1,030	1,082 $\frac{3}{4}$

National Film Board

Distribution Summary

1969-70

Theater Bookings

	<u>English</u>	<u>French</u>	<u>Total</u>
Canada:			
35mm	6,439	1,177	7,616
16mm	<u>6,057</u>	<u>3,048</u>	<u>9,105</u>
	<u>12,496</u>	<u>4,225</u>	<u>16,721</u>

Titles sold
1969-70

Total Titles
on contract

Abroad:

United States	5		209
Europe (including United Kingdom)	222		1,091
Africa	197		476
Central and South America	43		217
Asia	23		217
Australia and New Zealand	<u>75</u>		<u>158</u>
	<u>565</u>		<u>2,368</u>

Telecasts

	<u>English</u>	<u>French</u>	<u>Total</u>
Canada:			
CBC 1st Run (b&w)	263	91	354
Spot Bookings (b&w)	4,489	521	5,010
CBC 1st Run (color)	699	113	812
Spot Bookings (color)	<u>2,958</u>	<u>322</u>	<u>3,280</u>
	<u>8,409</u>	<u>1,047</u>	<u>9,456</u>

United States (travel films)

4,631

Titles sold
1969-70

Total Titles
on contract

Abroad:

United States	176		398
Europe (including United Kingdom)	318		1,898
Africa	1,146		1,529
Asia	3,565		3,683
Central and South America	1		33
Australia and New Zealand	<u>31</u>		<u>143</u>
	<u>5,237</u>		<u>7,686</u>

National Film Board

Distribution Summary (cont.)

1969-70

Print Distribution (NFB productions)

	<u>Sales</u>			<u>Loans</u>
	<u>Fed. Govt.</u>	<u>Other</u>	<u>Total</u>	
Canada:				
16mm Prints	1,815	6,499	8,314	7,652
Filmstrips	9,356	77,112	86,468	758
Slide Sets	2,568	12,261	14,829	485
8mm Prints	462	6,021	6,483	600
Multi-media Kits	10	1,170	1,180	11
Overhead Projectuals	-	183	183	66
Abroad:			<u>Sales</u>	<u>Loans</u>
16mm Prints			9,117	4,558
Filmstrips			27,411	364
Slide Sets			705	233
8mm Prints			26,094	393
Multi-media Kits			129	9
Overhead Projectuals			-	59

16mm Distribution

	<u>Bookings</u>
Canada:	
British Columbia (including Yukon)	44,111
Prairie Provinces (including N.W.T.)	72,488
Ontario	96,191
Québec	44,719
Atlantic Provinces	46,015
Total	<u>303,524</u>

	<u>Screenings</u>	<u>Attendance</u>
Abroad:		
United States	402,283	21,858,480
Europe (including United Kingdom)	158,284	16,468,028
Asia	137,298	34,224,461
Africa	24,040	3,560,323
Central and South America	97,004	24,456,468
Australia and New Zealand	17,693	1,202,138
Total	<u>836,602</u>	<u>101,769,898</u>

National Film Board

Awards 1969-70

Above the Horizon (Par-delà les nuages)

Mention for popularization of
a scientific subject
International Scientific Film Festival
Lyon, France

Gold Rocket Award as best film in the
scientific category
International Film Festival for TV and
Grand Prix for cinematographic technique
Rassegna Internazionale Elettronica
Nucleare e Teleradiocinematografica
Rome, Italy

Around Perception (Autour de la perception)

Certificate of Merit
Vancouver Film Festival
Vancouver, B.C., Canada

The Ballad of Crowfoot

Gold Hugo
Short subject educational film award
International Film Festival
Chicago, Illinois, U.S.A.

The Best Damn Fiddler from

Calabogie to Kaladar
Craft Award for best dramatic film for TV
Film of the Year
Canadian Film Awards
Toronto, Ontario, Canada

Blake

Nominated for Best Short Film
Academy of Motion Picture Arts and Sciences
Hollywood, California, U.S.A.

Carrousel (L'évasion des carrousels)

Diploma of Honor, with
Special Mention in the group of
entertainment films for young people
(for its poetic and pictorial qualities)
Teheran International Festival of
Films for Children
Teheran, Iran

Silver Medal
Mostra Internazionale del film per Ragazzi
Venice, Italy

Diploma of Participation
Mostra Internazionale d'Arte Cinematografica
Venice, Italy

Certificate of Merit
International Film Festival
San Francisco, California, U.S.A.

Best Technical Experimental Film
International Film Festival
Tel Aviv, Israel

A Child in His Country (Un enfant...un pays)

Award
Festival Internacional de Cine Infantil
La Plata, Argentina

Cosmic Zoom

"Miqueldi de Oro" and Cash Award
International Festival of Documentary Film
Bilbao, Spain

"Golden Seal" of the City of Trieste
International Festival of
Science Fiction Films
Trieste, Italy

Danny and Nicky

Citation
"in recognition of the Board's
educational contribution in this field"
National Planning Symposium of the
Canadian Association for the Mentally Retarded
London, Ontario, Canada

Dimensions

Certificate of Participation
American Film Festival
New York, N.Y., U.S.A.

D N A

Certificate of Merit
Scientific Category
Teheran Educational Film Festival
Teheran, Iran

National Film Board

Awards 1969-70 (cont.)

Do Not Fold, Staple, Spindle or Mutilate
(Prière de ne pas plier)

Award of Merit and
Special Prize for excellence
International Triennial on
Labour and Industry Films
Antwerp, Belgium

Blue Ribbon Award
American Film Festival
New York, N.Y., U.S.A.

The Drag (L'homme-cheminée)

Silver Medal
International Film Festival of the
Red Cross and Health
Varna, Bulgaria

Flight (Vol)

Bronze Medal
International Festival of Short Films in Color
Barcelona, Spain

Flight in White

Award from the international commission
on touristic films of the U.I.O.O.T.
offered by the Office for Economic Expansion
(Tourist Bureau) of the Principality of Monaco
International Week on Tourism and
Folklore Films
Brussels, Belgium

Flowers on a One-way Street

Golden Boomerang (special prize for balance
of reportage and style successfully creating
involvement in the immediacy of its subject)
Melbourne Film Festival
Melbourne, Australia

Blue Ribbon Award
American Film Festival
New York, N.Y., U.S.A.

Fluxes

Outstanding Merit (chosen for competition)
International Film Festival
Chicago, Illinois, U.S.A.

Four-line Conics (Famille de coniques)

Diploma (mathematical category)
International Scientific Film Festival
Lyon, France

Game in 21 Points (Etude en 21 points)

Special Award of Jury
International Festival of Films on Sport
Grenoble, France

Ghosts of a River (Trois hommes au mille carré)

Diploma
International Film Festival
Auckland, Australia

Helicopter Canada (Hélicoptère -- Canada)

Diploma
International Film Festival
Auckland, Australia

Imperial Sunset

Diploma
International Film Festival
Auckland, Australia

In One Day (Au jour le jour)

Diploma of Honor
Special Mention (education)
International Festival of Scientific Films
Buenos Aires, Argentina

The Invention of the Adolescent

(Adolescence, une invention récente)
Award for educational films out of classroom
Festival Internacional de Cine Infantil
La Plata, Argentina

Blue Ribbon Award (educational category)

American Film Festival
New York, N.Y., U.S.A.

Isotopes in Action

(Les radioéléments à l'oeuvre)
Diploma of Honour (information category)
International Exhibition of Scientific Films
Buenos Aires, Argentina

National Film Board

Awards 1969-70 (cont.)

Best specialized film
Society of Film and Television Arts
London, England

Gold Atom (best film in the atomic category)
International Film Festival for TV and
Grand Prix for cinematographic technique
Rassegna Internazionale Elettronica
Nucleare e Teleradiocinematografica
Rome, Italy

Jusqu'au coeur
Plaque of Honor
International Festival of Short Films in Color
Barcelona, Spain

Kid Sentiment
Diploma of Participation
Cinema Festival
Prades, France

King Size (Au pays de King Size)
Diploma of Honor with a Silver Medal
International Film Festival of
Short and Documentary Films
Bilbao, Spain

Little Red Riding Hood
Silver Medal
Mostra Internazionale del film per Ragazzi
Venice, Italy

The Living Stone (Pierres vives)
"Ergo" Prize
International Film Festival of
Maritime and Exploration Films
Toulon, France

Diploma of Honor (information category)

Maboule
Silver Medal
Mostra Internazionale del film per Ragazzi
Venice, Italy

Diploma of Participation
Mostra Internazionale d'Arte Cinematografica
Venice, Italy

Metamorphoses (Métamorphoses)
Best Animation Film
Canadian Film Awards
Toronto, Ontario, Canada

Pas de deux
Honorable Mention to Norman McLaren
Short film category
International Film Review
Colombo, Ceylon

Nominated for Best Line Action
short subject (B&W)
Academy of Motion Pictures Arts and Sciences
Hollywood, California, U.S.A.

Grand Prize for Short Subjects
Melbourne Film Festival
Melbourne, Australia

Silver Orchid Award
for the singular and rigorous application of
the principle of animated cinema to a study
on motion in dance
International Film Festival of Ballet
Genoa, Italy

Plaque from the A.A.S.S.T. (government agency
of tourism) of Nervi
to producer Norman McLaren
"for the efficient and exemplary involvement
with which this creator has once more
certified the validity of experimental
research in the context of an authentically
author cinema"
International Film Festival of Ballet
Genoa, Italy

First Prize
Creative Art category
International Film Festival
Yorkton, Sask., Canada

Population Explosion (Explosion démographique)
Second Prize (information category)
International Exhibition of Scientific Films
Buenos Aires, Argentina

National Film Board

Awards 1969-70 (cont.)

Ports Canada

Plaque (First prize)
for outstanding achievement
in the creation of visual communications
U.S. Industrial Film Festival
Chicago, Illinois, U.S.A.

Prologue

Robert Flaherty Award
for best feature-length documentary film
Society of Film and Television Arts
London, England

Le règne du jour

Diploma of Participation
Cinema Festival
Prades, France

Ride for Your Life (Mourir champion)

First Prize
Melnik Automobile Club Festival
Prague, Czechoslovakia

The Rise and Fall of the Great Lakes

Gold Statuette (First prize)
International Festival of Geographic,
Scientific and Educational Films
Teheran, Iran

Certificate of Merit

Israeli International Film Festival
Tel Aviv, Israel

First Prize (educational category)

International Film Festival
Yorkton, Sask., Canada

Certificate of Participation

International Film Festival
San Francisco, California, U.S.A.

This Is No Time for Romance(Ca n'est pas le temps des romans)

Diploma
International Film Festival
Auckland, Australia

To See or Not to See (Psychocratie)

Gold Bear Statuette
for best short film of the Festival
International Film Festival
Berlin, Germany

Diploma of Honor

International Festival of Short Films in Color
Barcelona, Spain

Outstanding Merit (selected for competition)

5th Chicago International Film Festival
Chicago, Illinois, U.S.A.

Tugboat

Certificate of Merit
General Interest and Documentary category
International Film Festival
Cork, Ireland

Tuktu and the Indoor Games(Tuktu et les jeux intérieurs)

Silver Medal
Mostra Internazionale del film per Ragazzi
Venice, Italy

Diploma of Participation

Mostra Internazionale d'Arte Cinematografica
Venice, Italy

Vertige

Special Award of Jury to Serge Garand
for outstanding original achievement in
motion picture scoring
Canadian Film Awards
Toronto, Ontario, Canada

Vivre sa ville

Certificate of Participation
American Film Festival
New York, N.Y., U.S.A.

Walking (En marchant)

Silver Medal
International Festival of Short Films in Color
Barcelona, Spain

National Film Board

Awards 1969-70 (cont.)

Gold Hugo (best animation film)
International Film Festival
Chicago, Illinois, U.S.A.

Award of Science and Arts Films Committee
International Festival of Short Films
Krakow, Poland

Honorable Mention
Festival Internacional de Cine Infantil
La Plata, Argentina

Nomination
Academy of Motion Picture Arts and Sciences
Hollywood, California, U.S.A.

Silver Southern Cross Plaque and Cash Award
Adelaide-Auckland International Film Festival
Auckland, Australia

Craft Award
Canadian Film Awards
Toronto, Ontario, Canada

Meritorious Participation
Short films category
International Film Festival
San Francisco, California, U.S.A.

What in the World Is Water?
Award for classroom films
Festival Internacional de Cine Infantil
La Plata, Argentina

The White Ship (La flottille blanche)
Medal
La Spezia Film Festival (People and Countries)
Genoa, Italy

National Film Board

(established by the National Film Act)

Balance Sheet as at March 31, 1970 (with comparative figures as at March 31, 1969)

	<u>Assets</u>	<u>1970</u>	<u>1969</u>
Cash		\$ 13,548	\$ 30,305
Employees' travel advances		86,735	87,090
Accounts Receivable:			
Government departments and agencies	\$ 764,162		1,045,527
Other	<u>575,010</u>		<u>455,350</u>
		1,339,172	1,500,877
Due from Canada in respect of parliamentary appropriations		1,190,086	1,490,613
Inventories, at cost:			
Materials and supplies	548,187		578,558
Work in progress	84,967		214,599
Prints held for sale	<u>199,051</u>		<u>390,532</u>
		832,205	1,183,689
Prepaid expense		11,446	12,188
Contractors' security deposits (contra)		2,622	11,820
Equipment at cost (Schedule A)	7,215,722		6,768,087
Less: Accumulated depreciation	<u>4,555,289</u>		<u>4,336,488</u>
		<u>2,660,433</u>	<u>2,431,599</u>
		<u>\$6,136,247</u>	<u>\$6,748,181</u>

The accompanying notes are an integral part of the financial statements.

Certified correct:

Approved:

D.B.E. Greenway
Director of Financial and
Administrative Services

H. McPherson
Government Film Commissioner

National Film Board

(established by the National Film Act)

Balance Sheet as at March 31, 1970 (with comparative figures as at March 31, 1969)

	<u>Liabilities</u>	<u>1970</u>	<u>1969</u>
Accounts payable		\$ 939,997	\$ 824,289
Advances by customers		455,141	671,749
Provision for retroactive salary and wage increases		-	1,078,813
Provision for accumulated employee leave benefits		16,683	19,687
Contractors' security deposits (contra)		2,622	11,820
Proprietary Equity of Canada per Statement A		4,721,804	4,141,823
		<u>\$6,136,247</u>	<u>\$6,748,191</u>

I have examined the above Balance Sheet and the related Statement of Income and Expense and have reported thereon under date of July 10, 1970 to the Chairman and Members of the National Film Board.

A.M. Henderson
Auditor General of Canada

National Film Board

Statement of Income and Expense for the year ended March 31, 1970

(with comparative figures as at March 31, 1969)

Expense	1970	1969
Production of films and other visual materials -		
General program	\$2,725,572	\$2,715,695
Films for theatrical distribution	1,043,232	1,286,779
Films for television	895,876	1,030,217
Photo services	296,517	360,580
Filmstrip production	170,799	155,156
International newsreels	-	109,856
	\$5,131,996	5,658,283
Distribution of films -		
Field offices	2,041,442	1,854,591
Film library services	888,513	761,310
Publicity	461,252	436,800
Branch administration	212,634	345,080
Media development	285,498	283,775
Commercial	301,512	225,982
	4,190,851	3,907,538
Administration and general services -		
General services	864,130	682,659
Administration	733,428	533,249
Executive	358,033	344,729
	1,955,591	1,560,637
Fire loss replacement costs	-	19,080
Direct cost of production of films and other visual materials -		
Departments and agencies of the Government of Canada	3,356,179	2,702,566
Others	863,036	740,926
	4,219,215	3,443,492
Estimated cost of major services provided without charge by government departments	2,962,000	2,255,700
Provision for retroactive salary and wage increases	-	1,039,345
Depreciation on equipment	348,229	312,322
Total expense for the year	18,807,882	18,196,397
Income		
Sales of films and other visual materials -		
Departments and agencies of the Government of Canada	2,878,313	2,696,295
Others	1,699,248	1,269,109
	4,577,561	3,965,404
Rentals and royalties	905,573	1,086,222
Miscellaneous	82,319	68,920
Canadian Government Photo Centre	-	-
- excess of income over expense (Statement B)	58,662	23,218
	5,624,115	5,143,764
Net expense for the year	\$13,183,767	\$13,052,633
Net expense for the year provided for by:		
Secretary of State Vote 55	9,426,300	9,426,300
Treasury Board Vote 5	465,000	1,069,245
	9,891,300	10,495,545
Less: Unexpended balance refundable to Receiver General	17,762	10,934
	9,873,538	10,484,611
Government departments which provided the following major services without charge -		
Accommodation	1,400,600	1,367,200
Contribution to Public Service Superannuation account	1,292,000	677,700
Contribution to Canada and Quebec Pension Plans	95,000	88,000
Accounting and cheque issue service	110,000	88,000
Employee surgical-medical insurance premiums	47,600	20,600
Carrying of franked mail	12,000	9,600
Employee compensation payments	4,800	4,600
	2,962,000	2,255,700
Depreciation	348,229	312,322
	\$13,183,767	\$13,052,633

National Film Board

Statement of Proprietary Equity for the year ended March 31, 1970

Statement A

National Film Board Operating Account:

Working Capital at end of year		\$2,061,371
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Capital provided for the purchase of
equipment for the Canadian Government
Photo Centre under the authority of
Vote L30, Appropriation Act No.5, 1963

Balance at beginning of year	\$133,480	
Add: Funds provided during the year	<u>31,685</u>	\$165,165

Less: Net depreciation included in expense for the year	16,633	
Net disposals during the year	<u>6,522</u>	
		<u>23,155</u>

	<u>142,010</u>
--	----------------

Balance at end of year		<u>2,203,381</u>
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Equity represented by net book
value of equipment:

Balance at beginning of year		2,298,119
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Add: Purchases from parliamentary appropriation for acquisition of equipment, Secretary of State Vote 60		<u>572,498</u>
		2,870,617

Less: Depreciation included in total expense for the year	348,229	
Net disposals during the year	<u>3,965</u>	
		<u>352,194</u>

Balance at end of year		<u>2,518,423</u>
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Proprietary Equity at end of year		<u><u>\$4,721,804</u></u>
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Canadian Government Photo Center, Ottawa

Statement of Operations for the year ended March 31, 1970

(with comparative figures for the previous year)

Statement B

		<u>1970</u>	<u>1969</u>
<u>Income</u>			
Sales	\$538,325		\$538,077
Miscellaneous	<u>230</u>		<u>320</u>
		\$538,555	538,397
<u>Expense</u> (Note 2)			
Work in progress at beginning of year	2,970		1,293
Salaries and wages	309,631		289,962
Raw materials, supplies, freight and express	106,234		107,751
Services	46,774		29,346
Depreciation on equipment	20,246		20,510
Printing and processing in other laboratories	13,804		6,883
Equipment rental	7,438		5,517
Equipment repairs and maintenance	5,111		7,113
Communications	3,750		4,220
Travel	2,965		2,400
Office stationery and supplies	2,569		2,180
Miscellaneous	<u>2,552</u>		<u>1,506</u>
	524,044		478,681
Less: Work in progress at end of year	<u>2,779</u>		<u>2,970</u>
		<u>521,265</u>	<u>475,711</u>
Excess of income over expense for the year		17,290	62,686
Add: Prior years' adjustments - Retroactive salary and wage increases	37,759		(39,468)
Depreciation	<u>3,613</u>		<u>-</u>
		<u>41,372</u>	<u>-</u>
Excess of income over expense carried to Statement of Income and Expense		\$ 58,662	\$ 23,218
		<u><u>58,662</u></u>	<u><u>23,218</u></u>

National Film Board

Equipment at Cost, as at March 31, 1970

(with comparative figures as at March 31, 1969)

Schedule A

	<u>1970</u>	<u>1969</u>
Laboratory equipment	\$1,498,032	\$1,388,759
Sound equipment	1,049,274	994,503
Photographic equipment	1,162,154	1,094,479
Projection equipment	597,642	554,139
Editing equipment	703,706	663,989
Stage equipment	111,058	110,271
Machine and carpentry shop equipment	176,164	175,251
Research and testing apparatus	334,966	309,571
Power generating equipment	60,083	59,946
Office equipment	375,691	337,255
Motor vehicles and garage equipment	132,725	132,489
Canadian Government Photo Center equipment	269,185	248,532
Furniture and furnishings	445,143	435,684
Miscellaneous	299,899	263,219
	<u>\$7,215,722</u>	<u>\$6,768,087</u>

National Film Board

Notes to the Financial Statements

1969-70

Notes to Financial Statements for the year
ended March 31, 1970

1. Contingent Liability

The Board has contingent liabilities in the amount of \$168,000 arising from three claims for damages.

2. Canadian Government Photo Center, Ottawa

Expenses of the Photo Center do not include any portion of the cost of major services provided without charge by government departments and included in the Statement of Income and Expense.

AUDITOR GENERAL OF CANADA

Ottawa, July 10, 1970

The Chairman and Members
National Film Board
Ottawa

I have examined the Balance Sheet of the National Film Board as at March 31, 1970 and the Statement of Income and Expense for the year ended on that date. My examination included a general review of the accounting procedures and such tests of accounting records and other supporting evidence as I considered necessary in the circumstances.

In my opinion, the accompanying Balance Sheet and Statement of Income and Expense present fairly the financial position of the Board as at March 31, 1970 and the results of its operations for the year ended on that date, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

A.M. Henderson
Auditor General of Canada

National Film Board

Offices

1969-70

Regional Offices

British Columbia	Vancouver	Kelowna Prince George Victoria	
Prairie Region	Calgary	Brandon Edmonton Saskatoon	Regina Winnipeg
Ontario	Toronto	Fort William Hamilton Hanover Kingston	London North Bay Ottawa
Quebec	Montreal	Chicoutimi Ottawa (Hull) Quebec Rimouski Sherbrooke	
Atlantic Region	Halifax	Charlottetown Corner Brook Moncton New Glasgow	Saint John St. John's Sydney
United States		New York Chicago San Francisco	
Europe		London Paris	
Asia		New Delhi Tokyo	
South America		Buenos Aires	
Operational Headquarters:	Montreal, Quebec		
Head Office:	Ottawa, Ontario		

Information Canada
Ottawa, 1970

Catalogue No. NF1 - 1970



National
Film Board
of Canada

Office
national du film
du Canada

Information Canada
Ottawa, 1970

No de catalogue: NF1 - 1970



Office
national du film
du Canada
National
Film Board
of Canada

Bureaux régionaux

Colombie Britannique	Vancouver	Kelowna Prince George Victoria
Région des Prairies	Calgary	Brandon Edmonton Saskatoon
Ontario	Toronto	Port William Hamilton Hanover Kingston London North Bay Ottawa
Québec	Montréal	Chicoutimi Ottawa (Hull) Québec Rimouski Sherbrooke
Région de l'Atlantique	Halifax	Charlottetown Corner Brook Moncton New Glasgow Saint-Jean St. John's Sydney
Etats-Unis		New York Chicago San Francisco
Europe		Londres Paris
Asie		New Delhi Tokyo
Amérique du Sud		Buenos Aires
Bureau central:	Montréal, Québec Ottawa, Ontario	
Siège social:		

Notes sur les états financiers pour l'année terminée le 31 mars 1970

AUDITEUR GÉNÉRAL DU CANADA

Ottawa, le 10 juillet 1970

Au président et aux membres
Office national du film

Ottawa

1. Passif éventuel
L'Office a des dettes éventuelles de \$168,000 provenant de trois réclamations pour dommages.
2. Centre de la photo du Gouvernement
L'Office a des dettes éventuelles de \$168,000 provenant de trois réclamations pour dommages.

J'ai fait l'examen des comptes et des états financiers de l'Office national du film pour la période se terminant le 31 mars 1970 et j'ai obtenu toutes les informations et toutes les explications que j'ai demandées. Mon examen s'est étendu à une revue générale des pratiques de comptabilité, au système de contrôle interne de même qu'à des vérifications des livres de comptabilité et d'autres documents que j'ai jugés nécessaires dans les circonstances.

A mon avis, le bilan ci-joint et l'état des Revenus et Dépenses donnent une idée juste de la situation financière de l'Office au 31 mars 1970 et des résultats de son exploitation pour l'année terminée à cette date.

A.M. Henderson
L'Auditeur général du Canada

Outilage, au prix coûtant, au 31 mars 1970

(chiffres de l'année précédente en regard)

Annexe A

1970	1969
Outilage de laboratoire	\$1,498,032
Outilage d'enregistrement	1,049,274
Outilage photographique	1,162,154
Outilage de projection	597,642
Outilage de montage	703,706
Outilage de studio	111,058
Outilage d'ateliers	176,164
Appareils de recherches et d'essais	334,966
Outilage électrique	60,083
Outilage de bureau	375,691
Véhicules-moteurs et outillage de garage	132,725
Outilage du Centre de la photo du Gouvernement canadien	269,185
Mobilier et agencement	445,143
Divers	299,899
	\$6,768,087

Etat des Revenus et Dépenses pour l'année close le 31 mars 1970

(chiffres de l'année précédente en regard)

Etat B

[illegible]

Etat A

Comptes d'exploitation de l'Office national du film:

Fonds de roulement à la fin de l'année

\$2,061,371

Fonds accordés pour l'acquisition
d'outillage pour le Centre de la
photo du Gouvernement canadien, d'après
le crédit L30, loi des subsides No 5, 1963

Solde au début de l'année

Plus: Fonds accordés durant l'année

\$165,165

Moins: Amortissement net inclus dans

les dépenses de l'année

Liquidations nettes durant l'année

23,155

Solde à la fin de l'année

2,203,381

142,010

Avoir-propre que représente la valeur comptable
nette de l'outillage:

Solde au début de l'année

2,298,119

Plus: L'acquisition d'outillage sur le
crédit parlementaire No 60,
Secrétariat d'Etat

Moins: Amortissement inclus dans le total
des dépenses pour l'année
Liquidations nettes durant l'année

Solde à la fin de l'année

L'avoir-propre à la fin de l'année

\$4,721,804

2,518,423

352,194

3,965

348,229

2,870,617

572,498

Etat des Revenus et Dépenses pour l'année close le 31 mars 1970

(chiffres de l'année précédente en regard)

Dépenses		1970		1969	
Production de films et autres matières visuelles:					
Programme général					
Films pour distribution commerciale					
Films pour la télévision					
Service de la photographie					
Production de films fixes					
Ciné-actualités					
Distribution de films:					
Bureaux régionaux					
Service des cinémathèques					
Service de la publicité					
Administration					
Recherche et développement en communication					
Service commercial					
Administration et services généraux:					
Services généraux					
Administration					
Autres					
Ministères et organismes du Gouvernement canadien					
Autres					
Coût de remplacement d'objets détruits par le feu					
Coût de production de films et autres matières visuelles:					
Ministères et organismes du Gouvernement canadien					
Autres					
Coût estimé des services majeurs rendus sans frais par des ministères du Gouvernement					
Provision pour augmentation rétroactive des salaires					
Amortissement de l'outillage					
Dépenses totales de l'année					
Revenus					
Vente de films et autres matières visuelles:					
Ministères et organismes du Gouvernement canadien					
Autres					
Locations et redevances					
Centre de la photo du Gouvernement canadien					
Divers					
- excédent du revenu sur les dépenses (État B)					
Dépenses nettes de l'année					
Dépenses nettes de l'année					
Moins: reliquat non dépensé à remettre au Receveur général du Canada					
Services majeurs rendus sans frais par des Ministères du Gouvernement -					
Occupation de l'immeuble et service inhérent Contributions au fonds de retraite Contributions au régime de pension du Canada et au régime des rentes du Québec					
Comptabilité, émission de chèques Primes du régime d'assurance médicale et chirurgicale					
Transport du courrier en franchise Paiements d'indemnités aux employés					
Amortissement					

Passif

1970

1969

Comptes à payer

\$ 939,997

\$ 824,289

Paiements versés d'avance
par les clients

455,141

671,749

Provision pour augmentation
rétroactive des salaires

-

1,078,813

Provision pour prestations
de congés accumulés par
les employés

16,683

19,687

Dépôts de garantie pour contrats
(ci-contre)

2,622

11,820

Avoir-propre au Canada
selon l'état de l'avoir-propre

4,721,804

4,141,823

\$6,136,247

\$6,748,181

J'ai vérifié le bilan ci-dessus ainsi que l'état des revenus
et dépenses s'y rapportant, et transmis mon rapport le
10 juillet 1970 au Président et aux membres de l'Office
national du film.

A.M. Henderson

L'Auditeur général du Canada

	Actif		Encaisse	Avances de frais de voyage aux employés
<u>1970</u>	\$	13,548		86,735
<u>1969</u>	\$	30,305		87,090

Avances de frais de voyage aux employés

Du par le Gouvernement canadien sur les crédits parlementaires

les crédits parlementaires

Comptes à recevoir:

Ministères et organismes du
Gouvernement canadien

Autres sources

Stocks au prix courant:

Matières et approvisionnement

Production en cours

Copies destinées à la vente

Frais payés d'avance

Depôts de garantie pour contrats

(ci-contre)

Outillage au prix coûtant (Annexe A)

Moins : amortissement accumulé

Actif		Passif	
1969	1970	1969	1970
\$ 30,305	\$ 13,548	87,090	86,735
1,490,613	1,190,086	1,490,613	1,190,086
Comptes à recevoir:		Comptes à recevoir:	
Ministères et organismes du		Ministères et organismes du	
Gouvernement canadien		Gouvernement canadien	
Autres sources		Autres sources	
1,045,527	\$ 764,162	1,045,527	\$ 764,162
455,350	575,010	455,350	575,010
1,500,877	1,339,172	1,500,877	1,339,172
Stocks au prix coûtant:		Stocks au prix coûtant:	
Matières et approvisionnement		Matières et approvisionnement	
Production en cours		Production en cours	
Copies destinées à la vente		Copies destinées à la vente	
578,558	548,187	578,558	548,187
214,599	84,967	214,599	84,967
390,532	199,051	390,532	199,051
1,183,689	832,205	1,183,689	832,205
Frais payés d'avance		Frais payés d'avance	
12,188	11,446	12,188	11,446
Dépôts de garantie pour contrats		Dépôts de garantie pour contrats	
(ci-contre)		(ci-contre)	
11,820	2,622	11,820	2,622
Outillage au prix coûtant (Annexe A)		Outillage au prix coûtant (Annexe A)	
Moins: amortissement accumulé		Moins: amortissement accumulé	
6,768,087	7,215,722	6,768,087	7,215,722
4,336,488	4,555,289	4,336,488	4,555,289
2,431,599	2,660,433	2,431,599	2,660,433
\$6,748,181	\$6,136,247	\$6,748,181	\$6,136,247

Les notes qui suivent font partie intégrante des états financiers.

Verifiable exact:

Approuvé:

D.F.E. Greenway

Le directeur des Services

Administrative et financiers

H. McPherson

Le Commissaire du Gouvernement à la cinématographie

Premier prix (catégorie éducative) Festival international du film Yorkton, Sask., Canada	Certificat de participation Festival international du film San Francisco, Californie, E.-U.	Trois hommes au mille carré (Ghosts of a River) Diplôme Festival international du film Auckland, Australie	Tupboat Certificat de mérite Catégorie: intérêt général et documentaire Festival international du film Cork, Irlande	Tuktu et les jeux intérieurs (Tuktu and the Indoor Games) Médaille d'argent Mostra Internazionale del film per Ragazzi Venise, Italie	Diplôme de participation Mostra Internazionale d'Arte Cinematografica Venise, Italie
Un enfant...un pays (A Child in His Country) Récompense: film expérimental faisant preuve d'un effort nouveau et expressif Festival international de cinéma pour enfants La Plata, Argentine	Vertige Récompense spéciale du jury à Serge Garand pour la réalisation originale et éminente de la partition musicale Palmarès du film canadien Toronto, Ontario, Canada	Vivre sa ville Certificat de participation Festival du film américain New York, N.Y., E.-U.	Vol (Flight) Médaille de bronze Festival international de courts métrages en couleur Barcelone, Espagne	What in the World Is Water? Récompense pour films éducatifs destinés à la projection en classe Festival international du cinéma pour enfants La Plata, Argentine	

Plaque de l'A.A.S.S.T. (agence gouvernementale de tourisme) de Nervi
 au réalisateur Norman McLaren
 "pour l'engagement efficace et exemplaire avec lequel ce créateur a su une fois de plus, mentale dans le cadre d'un cinéma authentiquement d'auteur"
 Festival international du film de ballet Gênes, Italie
 Première place remportée dans la catégorie de l'art créatif
 Festival international du film
 Yorkton, Sask., Canada

Pierres vives (The Living Stone)
 Prix de la présidence de la République
 "Ergo" un vase de Sévres
 Festival international du film maritime et d'exploration
 Toulon, France
 des communications visuelles
 pour la meilleure performance dans le domaine
 Festival du film industriel
 Chicago, Illinois, E.-U.

Prière de ne pas plier
 (Do Not Fold, Staple, Spindle or Mutilate)
 Certificat de mérite spécial
 Prix spécial d'excellence
 Triennale internationale du film
 sur le travail et l'industrie
 Anvers, Belgique
 Prix "Blue Ribbon"
 Festival du film américain
 New York, N.Y., E.-U.

Prologue
 Récompense Robert Flaherty
 "meilleur long documentaire"
 Société des Arts du film et de la télévision
 Londres, Angleterre

Psychocratie (To See or Not to See)
 Ours d'or (meilleur court métrage)
 Festival international du film
 Berlin, Allemagne
 Diplôme d'honneur
 Festival international des courts métrages
 en couleur
 Barcelone, Espagne
 Certificat de mérite éminent
 (choisi pour la compétition)
 Festival international du film
 Chicago, Illinois, E.-U.

Les radioéléments à l'oeuvre
 (Isotopes in Action)
 Diplôme d'honneur
 Catégorie information
 Exposition internationale de
 films scientifiques
 Buenos Aires, Argentine
 Meilleur film spécialisé
 Société des Arts du film et de la télévision
 Londres, Angleterre
 Atome d'or (films pour la TV)
 "meilleur film pour la catégorie atomique"
 Festival international du film pour la TV et
 Grand Prix de la technique cinématographique
 Rassegna Internazionale Elettronica
 Nucleare e Teleradiocinematografica
 Rome, Italie

Le règne du jour
 Diplôme de participation
 Festival du cinéma
 Prades, France
 The Rise and Fall of the Great Lakes
 Statuette d'or
 (premier prix, section scientifique)
 Festival international du film géographique,
 scientifique, éducatif et pédagogique
 Téhéran, Iran

Certificat de mérite
 Festival international du film
 Tel-Aviv, Israel

Fluxes
Certificat de mérite éminent
(choisi pour la compétition)
Festival international du film
Chicago, Illinois, E.-U.

Hélicoptère -- Canada (Helicopter Canada)
Diplôme
Festival international du film
Auckland, Australie

L'homme-cheminée (The Drag)
Médaille d'argent
Festival international du film
de la Croix-Rouge et de la Santé
Varna, Bulgarie

Imperial Sunset
Diplôme
Festival international du film
Auckland, Australie

Jusqu'au coeur
Plaque d'honneur
Festival international de courts métrages
en couleur
Barcelone, Espagne

Kid Sentiment
Diplôme de participation
Festival du cinéma
Prades, France

Little Red Riding Hood
Médaille d'argent
Mostra Internazionale del film per Ragazzi
Venise, Italie

Maboulé
Médaille d'argent
Mostra Internazionale del film per Ragazzi
Venise, Italie

Diplôme de participation
Mostra Internazionale d'Arte Cinematografica
Venise, Italie

Métamorphoses (Metamorphoses)
Meilleur film d'animation
Palmarès du film canadien
Toronto, Ontario, Canada

Mourir champion (Hide for Your Life)
Premier prix
Festival du club automobile de Melnik
Prague, Tchécoslovaquie

Par-delà les nuages (Above the Horizon)
Mention vulgarisation scientifique
Festival international du film scientifique
Lyon, France

La fusée d'Or
(Grand Prix de la technique cinématographique)
"meilleur film pour la catégorie"
divulgation scientifique"
Festival international du film pour la TV et
Grand Prix de la technique cinématographique
Rassegna Internazionale Elettronica
Nucleare e Teletecnologica
Rome, Italie

Pas de deux
Mention honorable à Norman McLaren
Catégorie court métrage
Revue du film international
Colombo, Ceylan

Mis en nomination
Catégorie "meilleur film d'action"
court métrage (noir et blanc)
Academy of Motion Picture Arts and Sciences
Hollywood, Californie, E.-U.

Grand Prix pour films de court métrage
Festival du film
Melbourne, Australie

Prix "Orchidée d'argent"
pour la singularité et rigoureuse application
des principes du cinéma d'animation
à une étude sur le mouvement de la danse
Festival international du film de ballet
Gênes, Italie

Récompense du Comité de films d'arts et de sciences	Festival international de courts métrages	Cracovie, Pologne
Mention honorable	Festival international du cinéma pour enfants	La Plata, Argentine
Mis en nomination	Academy of Motion Picture Arts and Sciences	Hollywood, Californie, E.-U.
Plaque de la Croix du sud en argent	Récompense en espèces	Festival international du film
Auckland, Australie	Participation de mérite	Catégorie courts métrages
Festival international du film	San Francisco, Californie, E.-U.	Médaille d'argent
Semaine internationale du cinéma en couleur	Barcelone, Espagne	Prix "Crafi"
Palmarès du film canadien	Toronto, Ontario, Canada	Étude en 21 points (Game in 21 Points)
Prix spécial du jury	Festival international du film sportif	Grenoble, France
L'Évasion des carrousels (Carrousel)	Diplôme d'honneur avec mention spéciale	dans la catégorie de films pour les jeunes
Festival international de films pour enfants	Téhéran, Iran	Médaille d'argent
Mostra Internazionale del film per Ragazzi	Venise, Italie	Diplôme de participation
Bienale de Venise	Mostra Internazionale d'Arte Cinematografica	Venise, Italie
Flowers on a One-way Street	Prix "Boomerang d'or"	Prix spécial pour l'équilibre entre le style et le reportage provoquant la participation dans le sujet du film
Festival du film de Melbourne	Melbourne, Australie	Prix "Blue Ribbon"
Festival du film américain	New York, N.Y., E.-U.	
La Flottille blanche (The White Ship)	Médaille	Festival cinématographique "Gens et Pays"
de La Spezia	Gênes, Italie	
Prix de la commission internationale du film	touristique de l'U.I.O.O.T. offert par l'Office pour l'expansion économique (Service du Tourisme) de la principauté de Monaco	Semaine internationale du film de tourisme et de folklore
Bruxelles, Belgique		
Prix de la commission internationale du film	Flight in White	
Festival international du film	Lyons, France	
Festival international du film scientifique	Diplôme (catégorie mathématiques)	
Familie de coniques (Four-line Conics)		
Buenos Aires, Argentine	Festival international du film scientifique	
Explosion démographique (Population Explosion)	2ème prix (information)	
Festival international du film scientifique		
Meilleur film technique expérimental	Festival international du film	Tel-Aviv, Israël
San Francisco, Californie, E.-U.	Festival international du film	
Certificat de mérite		

Adolescence, une invention récente (The Invention of the Adolescent)	Récompense pour films éducatifs destinés à la projection en dehors de la classe. Festival international de cinéma pour enfants La Plata, Argentine
"Propriété" "Blue Ribbon"	Catégorie éducative
Festival du film américain New York, N.Y., E.-U.	
Au jour le jour (In One Day)	Diplôme d'honneur avec mention spéciale (éducation) Festival international du film scientifique Buenos Aires, Argentine
Au pays de King Size (King Size)	Diplôme d'honneur avec médaille d'argent Festival international du cinéma documentaire et de courts métrages Bilbao, Espagne
Autour de la perception (Around Perception)	Certificat de mérite Festival international du film Vancouver, C.B., Canada
The Ballad of Crowfoot	Hugo d'or Catégorie court métrage Festival international du film Chicago, Illinois, E.-U.
The Best Damm Fiddler from Calabogie to Kaladar	Récompense "Craff" Palmarès du film canadien Toronto, Ontario, Canada
Blake	Certificat de mérite Academy of Motion Picture Arts and Sciences Hollywood, Californie, E.-U.
Ca n'est pas le temps des romans (This Is No Time for Romance)	Diplôme Festival international du film Auckland, Australie
Cosmic Zoom	"Miquelad de Oro"
Récompense en espèces	Festival international du film documentaire Bilbao, Espagne
Sceau d'or de la ville de Trieste	Festival international du film de science-fiction Trieste, Italie
Danny and Nicky	Citation "En reconnaissance à la contribution éducative dans ce domaine" Symposium national de projets de l'Association canadienne pour les retardés mentaux London, Ontario, Canada
Dimensions	Certificat de participation Festival du film américain New York, N.Y., E.-U.
D N A	Certificat de mérite Catégorie scientifique Festival du film éducatif Téhéran, Iran
En marchant (Walking)	Médaille d'argent Festival international de courts métrages en couleur Barcelone, Espagne
Hugo d'or	Meilleur film animé Festival international du film Chicago, Illinois, E.-U.

Distribution de copies

Ventes internes	Ventes		
	Gouv.	Féd.	Autre
	Total		
7,652	8,314	6,499	183
758	86,468	77,112	1,180
485	14,829	12,261	6,483
600	6,483	6,021	1,170
11	1,180	10	183
66	-	-	-

Au Canada:

Copies 16mm 1,815
 Films fixes 9,356
 Jeux de diapositives 2,568
 Copies 8mm 462
 Ensembles multi-média 10
 Diapositives de rétro-projecteur -

A l'étranger:

Copies 16mm 9,117
 Films fixes 27,411
 Jeux de diapositives 705
 Copies 8mm 26,094
 Ensembles multi-média 129
 Diapositives de rétro-projecteur -

Représentations de films en 16mm

Au Canada:

Colombie Britannique et Yukon
 Prairies et Territoires du N.-O.
 Ontario
 Québec
 Provinces de l'Atlantique

Total

44,111
 72,488
 96,191
 44,719
 46,015
 303,524

Auditoires

A l'étranger:

Etats-Unis

Europe (Royaume-Uni compris)

Asie

Afrique

Amérique du Sud et Centrale

Australie et Nouvelle-Zélande

Total

402,283
 158,284
 137,298
 24,040
 97,004
 17,693
 836,602

Représentations

21,858,480
 16,468,028
 34,224,461
 3,560,323
 24,456,468
 1,202,138
 101,769,898

Locations aux cinémas

Au Canada:

35mm
16mm

Anglais

Français

Total

6,439
6,037
12,4961,177
3,048
4,2257,616
2,105
16,721Titres vendus
1969-70Total des titres
sous contrat

A l'étranger:

Etats-Unis
Europe (Royaume-Uni compris)
Afrique
Amérique du Sud et Centrale
Asie
Australie et Nouvelle-Zélande

565

2,368

Télévision (émissions)

Au Canada:

Radio-Canada (en primeur) (n&b)
Autres Locations (n&b)
Radio-Canada (en primeur) (couleur)
Autres Locations (couleur)

263
4,489
2,958
8,40991
521
322
1,047354
5,010
812
3,280
9,456

Etats-Unis (films touristiques)

Titres vendus
1969-70Total des titres
sous contrat

A l'étranger:

Etats-Unis
Europe (Royaume-Uni compris)
Afrique
Asie
Amérique du Sud et Centrale
Australie et Nouvelle-Zélande

176
318
1,146
3,565
31
5,237398
1,898
1,529
3,683
235
143
7,486

Laboratoires de cinématographie			
1968-1969	1969-70		
1,616,000	1,275,000	Métrage traité (en pieds):	
3,344,000	3,546,000	35mm en noir et blanc	
14,677,000	12,444,000	16mm en noir et blanc	
11,670,000	11,869,000	16mm en couleur	
31,307,000	29,134,000	Total du métrage	
		Travaux par des entrepreneurs en 8mm	
		(métrage en pieds)	
762,000	244,000	Montage de négatifs:	
		Heures	
25,387	20,342	Travaux par des entrepreneurs en 16mm couleur	
1,569,000	1,367,640	(métrage en pieds)	
		Caméra	
		Métrage traité (en pieds):	
178,896	108,000	35mm en noir et blanc	
478,000	561,000	35mm en couleur	
1,200,000	738,000	16mm en noir et blanc	
629,436	670,000	16mm en couleur	
2,486,332	2,077,000	Total du métrage	
		Heures de location	
57,185	52,779	Enregistrement sonore et projection	
		Heures de studio	
3,469	3,095½	Heures de location	
13,161	13,833	Réenregistrements (nombre de bobines)	
1,815	1,524	Heures de transfert	
5,529½	4,186	Heures de visionnements	
6,676½	5,768½		
		Génie	
		Heures	
28,327	25,124	Animation, photographie des titres et optique	
		Métrage tourné (en pieds)	
491,756	354,301	Heures de tournage (y compris films fixes)	
17,956	13,937	Négatifs de films fixes	
284	261	Heures de travail (films fixes)	
1,082½	1,030		

Films produits par l'Office national du film		Versions et adaptations		Total	
Programme de l'ONF:		Originaux		Total	
Français	56	11	11	67	200
Anglais	58	11	11	69	
Bilingues	6	-	-	6	
Autres	-	58	58	58	
Programme de commandites:					55
Français	4	11	11	15	
Anglais	19	4	4	23	
Bilingues	4	-	-	4	
Autres	1	12	12	13	

Autres films produits par l'ONF		Films-éclairés		Boucles 8mm	
Programme de l'ONF		22		79	
Programme de commandites		36		28	
Autres ouvrages produits par l'ONF					101
Films fixes	9(F) 15(A)	33(Bil)	6(Bil)	-	
Programme de l'ONF	16(F) 7(A)	1(F) 1(A)	3(Bil)	3(A)	
Programme de commandites	2(Bil)	3(Bil)	-	-	
Total des ouvrages achevés par l'ONF		572			33
Films de rétro-projection	14(F) 14(A)	14(Esp)	14(AI)	-	
Boucles "Vista-sell"	14(F) 14(A)	14(Esp)	14(AI)	-	
Photos-reportages	14(F) 14(A)	14(Esp)	14(AI)	-	

Films produits pour l'ONF par des sociétés commerciales

Programme de l'ONF

Programme de commandites

Total des ouvrages achevés

600

23

5

Films produits par des sociétés commerciales pour le programme de commandes

Films en langues étrangères (suite)

Valley of the Swans
Néerlandais
26 minutes 23 secondes
couleur 16mm
(Office de Tourisme du
Gouvernement canadien)

Films produits par des sociétés commerciales pour le programme de l'ONF

Films en langues étrangères

Cattle Ranch
Néerlandais
19 minutes 50 secondes
couleur 16mm
Change in the Western
Mountains
Néerlandais
12 minutes 17 secondes
couleur 16mm
The Ever-changing Lowlands
Néerlandais
9 minutes 37 secondes
couleur 16mm
Gone Curling
Néerlandais
10 minutes 13 secondes
couleur 16mm
The Voyagers
Néerlandais
19 minutes 50 secondes
couleur 16mm

Production 1969-1970

Films produits par des sociétés commerciales pour le programme de commandes

Films en anglais

Altitude Zero to Infinity
11 minutes 43 secondes
couleur 16mm
(Ministère du Commerce)

Designing a Curriculum
18 minutes 3 secondes
couleur 16mm
(Expansion économique régionale)

Douglas Point Nuclear Power
Station: Design and
Construction
32 minutes 48 secondes
couleur 16mm
(Énergie atomique du Canada
limitée)

The Excavation and Raising
of the Mallorytown Wreck
11 minutes 40 secondes
couleur 16mm
(Ministère des Affaires
Indiennes et du Nord canadien)

Financial Management in the
Department of External Affairs
32 minutes 6 secondes
noir et blanc 16mm
(Ministère des Affaires
extérieures)

First Canadian Winter Games
Québec 1967 (revision)
24 minutes 55 secondes
couleur 16mm
(Ministère de la Santé
nationale et du Bien-être
social)

HMCS St-Croix Shock Trials
8 minutes 48 secondes
couleur 16mm
(Ministère de la Défense
nationale)

I Am a Country
Tchéque
25 minutes 7 secondes
couleur 16mm
(Ministère de l'Industrie et
du Commerce)

The Now Destination
Espagnol
8 minutes 53 secondes
couleur 16mm
(Office de Tourisme du
Gouvernement canadien)

Tuna Angling
Allemand
25 minutes 45 secondes
couleur 16mm
(Office de Tourisme du
Gouvernement canadien)

Superbus (Osaka)
6 minutes 49 secondes
couleur 35mm
(Commission canadienne des
Expositions)

Films produits par des sociétés commerciales pour le programme de commandes
Films en langues étrangères

Helicopter Destroyer System
15 minutes 10 secondes
couleur 16mm
(Ministère de la Défense
nationale)

The Rigid Plate Model
8 minutes 53 secondes
couleur 16mm
(Ministère des Énergie, Mines
et Ressources)

Seaweed
21 minutes 23 secondes
couleur 16mm
(Conseil national des
Recherches)

Autres ouvrages produits par l'Office national du film

Programme de commandes – Jeux de diapositives bilingues

Ministère de la Défense
nationale
l'infanterie, les blindés,
l'artillerie
Le programme de formation
d'aspirants-officiers
Le métier de matelot dans
le service naval

Autres ouvrages produits par l'Office national du film

Programme de commandes – Boucles "Vista-sell"

Commission canadienne des
Expositions
Architecture au Canada
Les arts
Ressources naturelles
du Canada

Films produits par des sociétés commerciales pour le programme de commandes

Films en français

Les algues marines
21 minutes 23 secondes
couleur 16mm
(Conseil national des
Recherches)

Altitude zéro à l'infini
11 minutes 43 secondes
couleur 16mm
(Ministère du Commerce)

La centrale nucléaire de
Douglas Point
26 minutes 5 secondes
couleur 16mm
(Énergie atomique du Canada
Limitée)

La centrale nucléaire de
Douglas Point: Etude et
construction
32 minutes 48 secondes
couleur 16mm
(Énergie atomique du Canada
Limitée)

Ile de vacances
13 minutes 32 secondes
couleur 16mm

(L'Office de Tourisme du
Gouvernement canadien)

Modèle à plaque rigide
8 minutes 53 secondes
couleur 16mm

(Ministère des Énergie, Mines
et Ressources)

Premiers jeux d'hiver
24 minutes 55 secondes
couleur 16mm
(Ministère de la Santé
nationale et du Bien-être
social)

Le renflouage et la pré-
servation de l'épave de
Malorytown
11 minutes 40 secondes
couleur 16mm

(Ministère des Affaires
indiennes et du Nord canadien)

Production 1969-1970

Autres ouvrages produits par l'Office national du film
Programme de commandes – Films fixes en français (suite)

Le métier de matelot dans le service naval
Le métier de matelot dans le service naval (double frame)
Le programme de formation d'aspirants-officiers
Le programme de formation d'aspirants-officiers (double frame)

Autres ouvrages produits par l'Office national du film
Programme de commandes – Films fixes en anglais

Agence canadienne de Développement international
Canada's Development Assistance Program
What Is International Development Assistance?
Ministère des Pêches et des Forêts
Deciduous and Boreal Forests: A Comparison
Ministère de la Défense
nationale
Infantry, Armour, Artillery
Officer Candidate Training Plan
Quit Skool Now -- Pay Later
The Seamen in the Maritime Command

Autres ouvrages produits par l'Office national du film
Programme de commandes – Films fixes bilingues

Agence canadienne de Développement international
Vers un monde meilleur
"L'histoire de l'A.C.D.I."
Commission d'assurance-chômage du Canada
Le régime d'assurance-chômage du Canada

Autres ouvrages produits par l'Office national du film
Programme de commandes – Jeux de diapositives en anglais

Ministère des Finances
White Paper on Taxation

Autres ouvrages produits par l'Office national du film
Programme de commandes – Jeux de diapositives en français

Ministère des Finances
Livres blancs sur l'impôt

Autres ouvrages produits par l'Office national du film
Programme de l'ONF - Jeux de diapositives bilingues (suite)

Les sculptures de l'Expo 67:	Les sculptures de l'Expo 67:
Papillons: 2e partie	Rebellion dans le Bas-Canada
Les sculptures de l'Expo 67:	Les sculptures de l'Expo 67:
1ère partie	Les sculptures de l'Expo 67:
2e partie	La Thaïlande: 1ère partie
La Thaïlande: 2e partie	Le Vieux Montréal
Les sculptures de l'Expo 67:	1ère partie
Les sculptures de l'Expo 67:	Le Vieux Montréal
2e partie	2e partie

Autres ouvrages produits par l'Office national du film
Programme de l'ONF - Diapositives de rétro-projecteur bilingues

Cartes géographiques du Canada:	Cartes géographiques du Canada:
Climats	Transports
Cartes géographiques du Canada:	Cartes géographiques du Canada:
Géologie et mines	Zones climatiques
Cartes géographiques du Canada:	Cartes géographiques du Canada:
Relief	Zones de végétation

Autres ouvrages produits par l'Office national du film
Programme de commandes - Films fixes en français

492 Une réalisation de la	496 Le canotage
United Aircraft	497 L'exploitation minière
493 Hamilton, Ontario,	au Canada
capitale industrielle	498 Des morceaux de lune au
494 Le Centre national	Canada
des Arts	499 Routes pour embarcation
495 Le CI-215, premier avion	de plaisance
citerne	500 Petits instruments pour

501 L'Arctique se livre...
502 Les années '60 au Canada
503 Une histoire de pommes
504 Le Roberts Bank à Delta,
Colombie Britannique
505 La maîtrise des eaux
intérieures

Ministère des Pêches et des
Forêts
Le chalutage
Engins de pêche
Méthodes de pêche
La pêche à la seine
Le repérage électronique
du poisson

Ministère de la Défense
nationale
L'infanterie, les blindés,
L'artillerie
L'infanterie, les blindés,
L'artillerie
(double trame)
Kittex l'école maintenant --
Payez plus tard
Kittex l'école maintenant --
Payez plus tard
(double trame)

Agence canadienne de
Développement international
La coopération canadienne au
développement international
Qu'est-ce que l'aide au
développement international?

A la conquête de la
distance et du temps

Production 1969-1970

Autres films produits par l'Office national du film
Programme de commandes – Boucles 8mm en anglais

CBC Radio Revolution (Osaka)
couleur
(Commission canadienne des
Expositions)

Autres films produits par l'Office national du film

Programme de commandes – Boucles 8mm bilingues

Louisbourg (série) 9 boucles couleur (Ministère des Affaires indiennes et du Nord canadien)	Musée national (série) 9 boucles couleur (Musées nationaux du Canada)	Vélocité relative (série) 14 boucles couleur (Ministère de la Défense nationale)
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Autres ouvrages produits par l'Office national du film

Programme de l'ONF – Films fixes en anglais

The Algonkians: Eastern Woodland Indians Canada's First People: The Indian 5 Senses + Mesurements = Observation	Glaciers How to Grow Crystals Manitoba: The Shield Manitoba: The Plains Manitoba: A Broader View People of the North Pacific Coast	People of the Plains People of the Sub-Arctic Separation of Colors To Measure Mass To Measure Volume Water Pressure
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Autres ouvrages produits par l'Office national du film

Programme de l'ONF – Films fixes en français

5 sens + mesures = observation
Le Manitoba: Le bouclier
Le Manitoba: Les plaines
Le Manitoba: Vue d'ensemble
Mesure de masses
Mesure de volumes
Qu'est-ce qu'UNICEF?
Les régions naturelles
du Canada
Séparation de couleurs

Autres ouvrages produits par l'Office national du film

Programme de l'ONF – Jeux de diapositives bilingues

Les arbres du Canada: 1ère partie (Confères) Les arbres du Canada: 2e partie (Confères) Les arbres du Canada: 3e partie (Mosses) Feuilles)	La centrale audio-visuelle Champignons: 1ère partie Champignons: 2e partie Les explorations de La Vêrandrye Fougères: 1ère partie Fougères: 2e partie	La Grèce: 1ère partie La Grèce: 2e partie Le Japon: 1ère partie Le Japon: 2e partie Oiseaux aquatiques 1ère partie Oiseaux aquatiques 2e partie
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Autres films produits par l'Office national du film
Programme de l'ONF - Boucles 8mm en anglais

Changling Wheat Harvest (rev.)
(en couleur)
Elementary Science series:
(en couleur)
Separation of Colors
Indian Crafts -- Trapping
(en couleur)
By" (Je vois et j'apprends)
sous l'en-tête "Boucles 8mm
bilingues")
Loops to Learn By series:
(en couleur)
What Does It Say?: 1
What Does It Say?: 2
Words: 1
Words: 2
Words: 3
(voir autres "Loops to Learn
By" (Je vois et j'apprends)
sous l'en-tête "Boucles 8mm
bilingues")

Autres films produits par l'Office national du film
Programme de l'ONF - Boucles 8mm bilingues

Biologie II: série
(en couleur)
Chronocinématographie: 1
Construction de la minuterie
Chronocinématographie: 2
Enregistrement de la
croissance végétale
Mesure de la croissance
végétale

Mathématiques "Varga": série
(en couleur)
Le cube
Cube et tétraèdre
Tétraèdre réfléchissant

Autres films produits par l'Office national du film
Programme de commandites - Films-éclairés en français

"Bundling"
30 secondes
couleur 16mm
(Ministère des Postes)
Carmen
60 secondes
couleur 16mm
(Ministère de la Santé
nationale et du Bien-être
social)
Discours
2 minutes 51 secondes
couleur 16mm
(Ministère des Postes)
Il était un soldat
20 secondes
couleur 16mm
(Commission des Prix et des
Revenus)
La maison du café
60 secondes
couleur 16mm
(Ministère de la Santé
nationale et du Bien-être
social)
La peur du feu
60 secondes
couleur 35mm & 16mm
(Ministère des Pêches et des
Forêts)

Suicide (revision)
60 secondes
couleur 16mm
(Ministère de la Santé
nationale et du Bien-être
social)
Taxe '69: (série)
(en couleur 16mm)
Le comédien
30 secondes
Le cuisinier
60 secondes
L'étudiant
30 secondes
L'homme de tous
les jours
30 secondes
L'homme public
60 secondes
Joueur de hockey
60 secondes
Le père de famille
30 secondes
Le vieillard
30 secondes
(Ministère du Revenu national)

Highway Safety: Traffic	20 secondes	couleur 16mm
McLaren Brazilian Clip	1 minute 5 secondes	couleur 16mm
Prologue	2 minutes 54 secondes	noir et blanc 8 mm
Human Rights Clip: Winston	60 secondes	couleur 35mm & 16mm
Autres films produits par l'Office national du film		
Programme de l'ONF - Boucles 8mm en français		

(en couleur)	Auto-neige	Energie potentielle	Energie cinétique	Conservation de l'énergie	Saut à la perche	Conservation de l'énergie	Décollage d'un avion	Reversibilité	Superposition d'ondes	Ondes stationnaires	mécaniques -- Corde	Ondes stationnaires	acoustiques -- Tube de Kundt	Ondes stationnaires	électromagnétiques	Ondes stationnaires mécaniques	Tige métallique	Ondes stationnaires mécaniques	Membrane circulaire	Ondes stationnaires mécaniques	Plaque métallique	Préparation du sodium	par l'électrolyse	-- expérience de Davy	Modèle atomique de Thomson	Dispersion de Rutherford	Collision avec un objet	inconnu -- modèle de	l'expérience de Chadwick	Science élémentaire (série):	(en couleur)	Séparation de couleurs
(en couleur)	Physique moderne (série):	(en couleur)	Electrostatique:	Fonction de la charge	Electrostatique:	Loi de Coulomb: 2	Fonction de la distance	Electrostatique:	Force exercée par un champ électrique sur une palette chargée	Electrostatique:	Capacité d'un condensateur	plan	Electrostatique:	Constantes électriques	Electrostatique:	Champ et induction électro-	statique: 2	Modèle de la chambre de Wilson	Projet Physique (série):	(47 en couleur, 1 noir et blanc)	Accélération gravitationnelle: 1	Accélération gravitationnelle: 2	Addition vectorielle	Vitesse d'un bateau	Systèmes de référence: 1	Charlots	Systèmes de référence: 2	Voilier	Systèmes de référence: 3	Avion	Systèmes de référence: 4	Enfouissement de clous
Course de haies: 1	Course de haies: 2	Mouvement rétrograde	Vue géocentrique	Mouvement rétrograde	Vue héliocentrique	Io, satellite de Jupiter	Calcul d'orbite	par ordinateur: 1	Calcul d'orbite	par ordinateur: 2	Forces centrales	Lois de Kepler	Déplacements d'orbites	Collisions unidimensionnelles: 1	Collisions unidimensionnelles: 2	Collisions bidimensionnelles: 1	Collisions bidimensionnelles: 2	Collisions inélastiques	Dispersion par collision	d'un ensemble d'objets	Explosion d'un ensemble d'objets	Mesure de la vitesse d'objets	d'une balle de carabine: 1	Mesure de la vitesse d'une balle de carabine: 2	Recul d'un canon	Collisions de wagons	La dynamique d'une balle de billard	Mesure de l'énergie				

Programme de l'ONF - Films-éclairs en français		Programme de l'ONF - Films-éclairs en anglais	
The Accessible Arctic	Japonais 23 minutes 35 secondes	Don't Let the Angels Fall	1 minute 53 secondes couleur 35mm & 16mm 2 minutes 19 secondes noir et blanc 35mm
(Ministère des Affaires indiennes et du Nord canadien)	couleur 16mm	The 80 Goes to Sparta	20 secondes couleur 16mm
Canadian Pavilion	Néerlandais	Highway Safety: Drink and Drive	20 secondes couleur 35mm & 16mm
Allemand	Allemand	Highway Safety: Anger	20 secondes couleur 16mm
Espagnol	Allemand	Highway Safety: Elephants	20 secondes couleur 16mm
18 minutes 58 secondes	Japonais	Highway Safety: Happy	20 secondes couleur 16mm
(Ministère du Commerce)	(Commission canadienne du blé)		
Helicopter Canada	Gouvernement canadien		
Tamil			
50 minutes 33 secondes			
couleur 16mm			
(Commission du Centenaire)			
Autres films produits par l'Office national du film	Autres films produits par l'Office national du film		
Programme de l'ONF - Films-éclairs en français	Programme de l'ONF - Films-éclairs en anglais		

Films produits par l'Office national du film

Programme de commandites – Originaux en langues étrangères

"Three Examples..."
Japonais
3 minutes 15 secondes
couleur 16mm
(Commission canadienne des
Expositions)

Films produits par l'Office national du film

Programme de commandites – Versions et adaptations en français

Au pays de King Size
6 minutes 44 secondes
couleur 35mm & 16mm
(Ministère de la Santé
nationale et du Bien-être
social)
Le blé
16 minutes 13 secondes
couleur 16mm
(Commission canadienne du blé)
Les forestiers
13 minutes 41 secondes
couleur 16mm
(Ministère des Pêches et des
Forêts)
Le nord
13 minutes 52 secondes
couleur 16mm
(Ministère des Affaires
indiennes et du Nord canadien)
La pomme, toujours la pomme
7 minutes 25 secondes
couleur 16mm
(Ministère de l'Agriculture)
Une décision capitale
25 minutes 46 secondes
couleur 16mm
(Ministère du Travail)
L'impôt et tout et tout
(révision)
15 minutes 16 secondes
couleur 16mm
(Ministère du Revenu national)
Jeux d'eau
10 minutes 14 secondes
couleur 35mm & 16mm
(Ministère de la Santé
nationale et du Bien-être
social)

The Animal Movie
(revision for Osaka)
3 minutes 30 secondes
couleur 16mm
(Commission canadienne des
Expositions)
Capital on the Ottawa
27 minutes 56 secondes
couleur 16mm
(Commission de la Capitale
nationale)
The Taxaphone Show (revision)
14 minutes 26 secondes
couleur 16mm
(Ministère du Revenu national)
Do It Yourself
17 minutes 4 secondes
couleur 16mm
(Commission de la Fonction
publique)

Programme de commandites – Versions et adaptations en anglais

Films produits par l'Office national du film

The Animal Movie
(revision for Osaka)
3 minutes 30 secondes
couleur 16mm
(Commission canadienne des
Expositions)
Capital on the Ottawa
27 minutes 56 secondes
couleur 16mm
(Commission de la Capitale
nationale)
The Taxaphone Show (revision)
14 minutes 26 secondes
couleur 16mm
(Ministère du Revenu national)
Do It Yourself
17 minutes 4 secondes
couleur 16mm
(Commission de la Fonction
publique)

An Apple for All Seasons 7 minutes 25 secondes couleur 16mm (Ministère de l'Agriculture)	Agua Rondo 10 minutes 14 secondes couleur 35mm & 16mm (Ministère de la Santé nationale et du Bien-être social)	The Challenge of Change 16 minutes 35 secondes couleur 35mm & 16mm (Ministère du Travail)	Electronic Fish Finders 17 minutes 46 secondes couleur 16mm (Ministère des Pêches et des Forêts)	Fort Who? 10 minutes 21 secondes couleur 35mm & 16mm (Ministère des Affaires Indiennes et du Nord canadien)	Operational Oceanography: The Margin of Advantage 14 minutes 43 secondes couleur 16mm (Ministère de la Défense nationale)	"Televist" Arctic Snapshot 2 minutes couleur 16mm (Ministère des Affaires Indiennes et du Nord canadien)	"Televist" Arctic Summer 3 minutes 1 seconde couleur 16mm (Ministère des Affaires Indiennes et du Nord canadien)	To the Edge of the Universe 22 minutes 53 secondes couleur 16mm (Conseil national de Recherches)
Planning Prosperity Together 14 minutes 31 secondes couleur 16mm (Agence canadienne de Développement international)	"Tac Eval" 20 minutes 53 secondes couleur 16mm (Ministère de la Défense nationale)	Tee-Won Short: 1 4 minutes 15 secondes couleur 16mm (Ministère du Revenu national)	Tee-Won Short: 2 4 minutes 35 secondes couleur 16mm (Ministère du Revenu national)	Tee-Won Short: 3 4 minutes 33 secondes couleur 16mm (Ministère du Revenu national)	"Televist" 2 minutes 30 secondes couleur 16mm (L'Office de Tourisme du Gouvernement canadien)	Rocky Mountain Skiing 3 minutes 8 secondes couleur 16mm (L'Office de Tourisme du Gouvernement canadien)	"Televist" 2 minutes 30 secondes couleur 16mm (L'Office de Tourisme du Gouvernement canadien)	Strange Show Creatures 3 minutes 8 secondes couleur 16mm (L'Office de Tourisme du Gouvernement canadien)

The City (Osaka) 7 minutes 48 secondes noir et blanc 35mm (Commission canadienne des Expositions)	The Land (Osaka) 8 minutes couleur 35mm (Commission canadienne des Expositions)	Ports Canada 16 minutes 21 secondes couleur 16mm (Conseil des Ports nationaux)	Europind 2 minutes 38 secondes couleur 16mm (Commission canadienne des Expositions)
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Films produits par l'Office national du film		Programme de commandes - Originaux français	
Lewis Mumford on the City	Partie 6: Japonais 28 minutes 25 secondes	Ride for Your Life	Portugais 9 minutes 56 secondes
	Espagnol 28 minutes 23 secondes	La route de l'ouest	Allemand 28 minutes 10 secondes
	noir et blanc 16mm		couleur 16mm
Mosaic	Japonais 5 minutes 53 secondes	A Search for Learning	Italien couleur 16mm
	couleur 16mm		couleur 16mm
North Pacific	Japonais 27 minutes 5 secondes		noir et blanc 16mm
	couleur 16mm		noir et blanc 16mm
Notes sur un triangle	Japonais 5 minutes 3 secondes	Allemand	Néerlandais
	couleur 16mm	Italien	Hindi
	couleur 16mm	16 minutes 46 secondes	Japonais
Paddle to the Sea	Espagnol 28 minutes 13 secondes	Hindi	Espagnol
	couleur 16mm	Trail Ride	17 minutes 21 secondes
	couleur 16mm		couleur 16mm
Population Explosion	Allemand	The White Ship	Finlandais
	Japonais		Japonais
	14 minutes 48 secondes		15 minutes 13 secondes
	couleur 16mm		couleur 16mm
Capitale sur l'Outaouais	27 minutes 56 secondes	Comment jouer au volley-ball	Et pourquoi pas?
	couleur 16mm	18 minutes 55 secondes	17 minutes 4 secondes
(Commission de la Capitale		couleur 16mm	couleur 35mm & 16mm
nationale)		(Ministère de la Santé	(Commission de la Fonction
		nationale et du Bien-être	publique)
Capture	17 minutes 26 secondes		
	couleur 35mm & 16mm		
(Ministère des Affaires			
Indiennes et du Nord canadien)			

Pregnancy and Birth	12 minutes 16 secondes	coulour 16mm
Standing Buffalo (revised)	23 minutes 3 secondes	(revised)
The World of One in Five	27 minutes 36 secondes	noir et blanc 16mm
Puberty in Boys	9 minutes 33 secondes	VTR St-Jacques
		26 minutes 25 secondes
		noir et blanc 16mm

The Changing Wheat Belt
Esagnol 13 minutes 23 secondes
couleur 16mm
Change in the Western Mountains
Esagnol 12 minutes 35 secondes
couleur 16mm
The River-changing Lowlands
Esagnol 9 minutes 51 secondes
couleur 16mm
Un enfant...un pays Neerlandais
Italien 13 minutes 45 secondes
couleur 16mm
Japonais 56 minutes 41 secondes
noir et blanc 16mm
Kurelek Japonais 16mm
Portugais 35mm & 16mm
10 minutes 26 secondes
couleur
Knowing to Learn Japonais

<p><u>FLYWAY North</u> <u>Italian</u> Japonais Japonais Espagnol 28 minutes 23 secondes noir et blanc 16mm</p> <p><u>Partie 1:</u> Japonais 28 minutes 20 secondes Espagnol noir et blanc 16mm</p> <p><u>Partie 2:</u> Japonais 28 minutes 20 secondes Espagnol noir et blanc 16mm</p> <p><u>Partie 3:</u> Japonais 28 minutes 16 secondes Espagnol noir et blanc 16mm</p> <p><u>Partie 4:</u> Japonais 28 minutes 25 secondes Espagnol noir et blanc 16mm</p> <p><u>Partie 5:</u> Japonais 28 minutes 21 secondes noir et blanc 16mm</p> <p><u>The Joy of Winter</u> Japonais 15 minutes 1 seconde noir et blanc 16mm</p> <p><u>Knowing to Learn</u> Allemand 71 minutes 48 secondes noir et blanc 16mm</p>	<p><u>City of Gold</u> Grec 21 minutes 46 secondes noir et blanc 16mm</p> <p><u>Do Not Fold, Staple, Spindle</u> or Mutilate Allemand 50 minutes 26 secondes noir et blanc 16mm</p> <p><u>Element 3</u> Allemand Hindi 46 minutes 30 secondes couleur 16mm</p> <p><u>Energy and Matter</u> Hindi 8 minutes 48 secondes couleur 16mm</p> <p><u>Ekikimo Artist -- Kenojwak</u> Grec 19 minutes 49 secondes couleur 16mm</p>
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Films produits par l'Office national du film

Programme de l'ONF - Originaux anglais (suite)

Ethnographic Films: Netsilik Eskimos

Stalking Seal on the Spring
Ice: Part 1
24 minutes 31 secondes
couleur 16mm
Ice: Part 2
33 minutes 35 secondes
couleur 16mm

Films produits par l'Office national du film

Programme de l'ONF - Originaux bilingues

Cent fois sur le métier...

Lysistrata I (muet -- silent)
3 minutes 46 secondes
couleur 35mm

22 minutes 38 secondes
noir et blanc 16mm

L'homme multiplié

Lysistrata II
5 minutes 24 secondes
couleur 35mm

15 minutes 40 secondes
couleur 70mm & 35mm

Films produits par l'Office national du film

Programme de l'ONF - Versions et adaptations en français

Ancienneté et compétence
12 minutes 33 secondes
noir et blanc 16mm

Prière de ne pas plier
50 minutes 1 seconde
noir et blanc 16mm

Le char de Djagernaut
27 minutes 51 secondes
couleur 16mm

Prologue
87 minutes 39 secondes
noir et blanc 35mm

D N A
10 minutes 40 secondes
couleur 16mm

Psychocratie
14 minutes 31 secondes
couleur 35mm & 16mm

La dérive des continents
9 minutes
couleur 16mm

Métropole
10 minutes 12 secondes
couleur 35mm & 16mm

Films produits par l'Office national du film

Programme de l'ONF - Versions et adaptations en anglais

About Pellam
18 minutes 52 secondes
couleur 35mm & 16mm

The Devil's Toy
15 minutes 3 secondes
noir et blanc 16mm

Caryouzel
7 minutes 25 secondes
couleur 35mm & 16mm

Female Cycle
7 minutes 23 secondes
couleur 16mm

Indian Summer
55 minutes 31 secondes
couleur 35mm & 16mm

Little Burghundy
30 minutes 8 secondes
noir et blanc 16mm

Urbain and Arthur Leblanc
on Cooperatives
29 minutes

You Are on Indian Land
36 minutes 48 seconds
noir et blanc 16mm

Speaks Her Mind
24 minutes 25 seconds
noir et blanc 16mm

1. New England and New France
57 minutes 55 seconds
noir et blanc 16mm

4. Dangerous Decades
58 minutes 20 seconds
noir et blanc 16mm

7. The Triumphant Union and
the Canadian Confederation
58 minutes 28 seconds
noir et blanc 16mm

2. Canada and the American
Revolution
57 minutes 15 seconds
noir et blanc 16mm

5. The New Equation:
Annexation and Reciprocity
58 minutes 10 seconds
noir et blanc 16mm

8. The Border Confirmed:
The Treaty of Washington
58 minutes 30 seconds
noir et blanc 16mm

3. The War of 1812
58 minutes 11 seconds
noir et blanc 16mm

6. The Friendly Fifties
and the Sinister Sixties
58 minutes 25 seconds
noir et blanc 16mm

9. A Second Trans-continental
Nation
58 minutes 36 seconds
noir et blanc 16mm

Student Film-makers Project:

Hymn
7 minutes 3 seconds
couleur 16mm

Unstructured for a Summer
7 minutes 45 seconds
noir et blanc 16mm

What Is the Big Complaint?
13 minutes 33 seconds
noir et blanc 16mm

Pardonnez-moi, Mr. Karsh
11 minutes 20 seconds
noir et blanc 16mm

Swedish-Canadian Co-productions:

The Burden They Carry
28 minutes 6 seconds
noir et blanc 16mm

Overspill
28 minutes 8 seconds
noir et blanc 16mm

A Place for Everything
28 minutes 35 seconds
noir et blanc 16mm

Falling from Ladders
8 minutes 48 seconds
noir et blanc 16mm

Passing Through Sweden
En passant par la Suède
Måne Av Sverige
21 minutes 3 seconds
noir et blanc 16mm

Three "I"s
58 minutes 6 seconds
noir et blanc 16mm

(trilligne)

Bing Bang Boom 24 minutes 18 secondes noir et blanc 16mm	Legend 15 minutes 11 secondes couleur 16mm	Prologue 87 minutes 39 secondes noir et blanc 35mm & 16mm
Blake 19 minutes 17 secondes couleur 35mm & 16mm	Little Red Riding Hood 5 minutes 36 secondes couleur 35mm & 16mm	Sad Song of Yellow Skin 58 minutes 5 secondes couleur 16mm
Danny and Nicky 55 minutes 43 secondes couleur 16mm	Matrjoska 4 minutes 46 secondes couleur 35mm & 16mm	Saskatchewan -- 45° Below 13 minutes 38 secondes couleur 16mm
The Dowry 20 minutes 8 secondes couleur 35mm & 16mm	McBus 14 minutes 42 secondes couleur 35mm & 16mm	Sir! Sir! 20 minutes 33 secondes noir et blanc 16mm
Espolio 6 minutes 26 secondes couleur 35mm & 16mm	The Medium Is the Massage, You Know 23 minutes 13 secondes couleur 16mm	The Sky Is Blue 4 minutes 38 secondes couleur 16mm
Fields of Space 18 minutes 38 secondes couleur 35mm & 16mm	Mrs. Ryan's Drama Class 34 minutes 36 secondes noir et blanc 16mm	Tugboat 15 minutes 14 secondes couleur 35mm & 16mm
The Hoarder 7 minutes 35 secondes couleur 35mm & 16mm	The Oshawa Kid 24 minutes 3 secondes couleur 16mm	Where Have All the Farms Gone? 16 minutes 8 secondes couleur 35mm & 16mm
"If He Is Devoured, I Win" 4 minutes 45 secondes couleur 16mm		The Winds of Fog 20 minutes 24 secondes couleur 35mm & 16mm
Activator One 58 minutes 25 secondes noir et blanc 16mm	Mrs. Case 14 minutes 10 secondes noir et blanc 16mm	The Specialists at Memorial Discusses the Fog 26 minutes 50 secondes noir et blanc 16mm
Charley Squash Goes to Town 4 minutes 26 secondes couleur 35mm & 16mm	The Prince Edward Island Development Plan Part 1: Ten Days in September 61 minutes 15 secondes noir et blanc 16mm	These Are My People 13 minutes 18 secondes noir et blanc 16mm
The 80 Goes to Sparta 45 minutes 15 secondes noir et blanc 16mm	The Prince Edward Island Development Plan Part 2: Four Days in March 51 minutes 28 secondes noir et blanc 16mm	Tighish Cooperatives 27 minutes noir et blanc 16mm
Laurette 19 minutes 38 secondes noir et blanc 16mm		Up Against the System 19 minutes 55 secondes noir et blanc 16mm

Challenges for Change:

Séquence Prométhée
8 minutes 2 secondes
couleur 35mm

Série: Chansons contemporaines

Serveur télé
1 minute 56 secondes
couleur 35mm & 16mm
Notre jeunesse en auto-sport
2 minutes 31 secondes
couleur 35mm & 16mm

Taxi
2 minutes 8 secondes
couleur 16mm

Série: Education populaire

Confrontation
62 minutes 6 secondes
noir et blanc 16mm
Jacques Grand'Maison
38 minutes 26 secondes
noir et blanc 16mm
Jean-Pierre Potvin
14 minutes 26 secondes
noir et blanc 16mm
Portrait d'un syndicaliste
et sa famille
38 minutes 45 secondes
noir et blanc 16mm
M. Guy Monette
19 minutes 48 secondes
noir et blanc 16mm
Fernand Jolicoeur
9 minutes 9 secondes
noir et blanc 16mm
Une entrevue avec Lucien
Rolland
23 minutes 21 secondes
noir et blanc 16mm

Série: 82,000

Alimentation
33 minutes 21 secondes
noir et blanc 16mm
Crédit
34 minutes 26 secondes
noir et blanc 16mm
Logement: 1
27 minutes 8 secondes
noir et blanc 16mm

Logement: 2
31 minutes 30 secondes
noir et blanc 16mm
Réunion du comité de citoyens
31 minutes 58 secondes
noir et blanc 16mm
Travail: 1
22 minutes 53 secondes
noir et blanc 16mm
Travail: 2
27 minutes 25 secondes
noir et blanc 16mm

Acadie libre 21 minutes 56 secondes
noir et blanc 16mm

Aspects d'une discussion en groupe 31 minutes 1 seconde
noir et blanc 16mm

Au bout de la ligne 14 minutes 48 secondes
noir et blanc 16mm

Bozarts 58 minutes 5 secondes
couleur 16mm

Bronze 13 minutes 13 secondes
couleur 35mm & 16mm

Ciné-crime 8 minutes 41 secondes
noir et blanc 16mm

Le corbeau et le renard 2 minutes 34 secondes
couleur 35mm & 16mm

Eloge du chiac 27 minutes 15 secondes
noir et blanc 16mm

Entre tu et vous 64 minutes 43 secondes
noir et blanc 35mm & 16mm

Séquence Chasse 4 minutes 21 secondes
couleur 35mm

Séquence Autorité: 1 2 minutes 33 secondes
couleur 35mm

Séquence Autorité: 2 1 minute 54 secondes
couleur 35mm

Séquence Bvason 5 minutes 39 secondes
couleur 35mm

Séquence Genèse 6 minutes 11 secondes
couleur 35mm

Les fleurs c'est pour Rosemont 51 minutes 15 secondes
couleur 16mm

Joli mois de mai 4 minutes 37 secondes
noir et blanc 35mm & 16mm

La ou ailleurs 10 minutes 8 secondes
couleur 35mm & 16mm

Maboule 5 minutes 53 secondes
couleur 35mm & 16mm

Opération boule de neige 26 minutes 25 secondes
noir et blanc 16mm

Où êtes-vous donc? 95 minutes 9 secondes
couleur 35mm & 16mm

Passage au nord-ouest 26 minutes 51 secondes
couleur 16mm

Prémabule 18 minutes 13 secondes
couleur 35mm & 16mm

Québec en silence 9 minutes 50 secondes
couleur 35mm & 16mm

Wow! 94 minutes 41 secondes
couleur 35mm & 16mm

Question de vie 65 minutes 35 secondes
noir et blanc 16mm

Les rochassiers 57 minutes 56 secondes
couleur 16mm

Saint-Denis dans le temps... 84 minutes 3 secondes
couleur 35mm & 16mm

Tête en fleurs 2 minutes 25 secondes
couleur 35mm & 16mm

Tout l'temps, tout l'temps, tout l'temps... 115 minutes 6 secondes
noir et blanc 16mm

Trois lecteurs en difficulté 54 minutes 53 secondes
couleur 16mm

Vive la France 79 minutes 36 secondes
noir et blanc 16mm

Voir Fellan 18 minutes 52 secondes
couleur 35mm & 16mm

Séquence I.B.M. 5 minutes 46 secondes
couleur 35mm

Séquence Ink Spot 2 minutes 30 secondes
couleur 35mm

Séquence Naissance 5 minutes 22 secondes
couleur 35mm

Au cours de l'année 1969-1970, la Direction du Personnel s'est surtout occupée de deux domaines d'activité: les négociations collectives et la mise en oeuvre des changements nécessaires par le régime d'austérité. Des conventions collectives ont été conclues avec les associations d'employés suivantes:

- Le Syndicat général du cinéma et de la télévision. La convention, qui s'applique à 402 employés de la catégorie technique, expirera le 30 juin 1970.

- L'Alliance de la Fonction publique du Canada. a) La convention qui régit 58 employés de la catégorie de l'exploitation a pris fin le 30 septembre 1969. b) La convention applicable à 232 employés de la catégorie du soutien administratif expirera le 30 septembre 1970.
- L'Institut professionnel de la Fonction publique du Canada. La convention applicable à 104 employés de la catégorie administrative et du service extérieur prendra fin le 30 septembre 1970.

Les négociations relatives à chacune de ces conventions, qui étaient les premières, ont été très longues et ont absorbé une grande partie de l'ensemble des ressources de la Direction.

La mise en oeuvre des ajustements amenés par l'intensification du régime d'austérité imposé par le Gouvernement s'est poursuivie pendant plusieurs mois et a donné les résultats suivants: 92 postes éliminés, 35 par réduction naturelle des effectifs et 57 par licenciement. Au 31 mars 1970, 28 employés avaient déjà été mis à pied et 29 autres avaient reçu leur avis de licenciement pour la prochaine année budgétaire.

Un comité, composé de représentants de l'Office, des associations d'employés et du ministre de la Main-d'oeuvre et de l'Immigration, a été créé afin d'aider les employés licenciés à se recycler ou à trouver un autre emploi. La Direction du Personnel continue d'offrir aux autres Directions ses services et ses conseils visant le recrutement et la formation du personnel, l'organisation du service, l'administration des salaires et des traitements, les avantages sociaux, la rémunération et les dossiers afin d'aider les cadres à administrer et à surveiller divers aspects de la gestion du personnel.

Le nombre des employés réguliers est passé de 664 au 31 mars 1969 à 591 au 31 mars 1970 et celui des personnes employées en vertu d'un contrat ou pour une période déterminée de 383 à 364. Le taux de rotation du personnel est de 8.7 pour cent.

Distributions diverses à l'étranger

Les ventes de films en 16mm à l'étranger sont descendues à 9,118, comparativement à 10,447 l'an dernier.

La vente de films fixes a augmenté et est passée de 27,186 en 1968-1969, à 27,411 copies.

Les jeux de diapositives de l'ONF ont été pré-sentés pour la première fois à l'étranger. Au cours de l'année, 705 jeux ont été vendus, surtout aux Etats-Unis et dans le Royaume-Uni. La vente des boucles en 8mm s'est élevée à 25,222, une augmentation marquée sur les ventes de l'année précédente qui étaient de 9,990; l'augmentation provient surtout des ventes faites aux Etats-Unis et au Royaume-Uni.

Distribution - Bureau de New Delhi

Des films commandés par l'intermédiaire du distributeur commercial de l'Office ont été projetés dans de nombreuses écoles. Des copies ont été confiées aux services des prêts de 40 cinémathèques de l'État ou du secteur privé. La cinémathèque du bureau du Haut-Commissaire a signalé des prêts de films pour 43,827 projections devant plus de 21 millions de spectateurs. Le film Flood, dont 300 copies sont en circulation, devrait encore une fois dépasser 34,000 projections devant 20 millions de spectateurs grâce au travail des agents régionaux du Gouvernement qui s'occupent de la publicité.

En Australie, 35 courts métrages commerciaux de l'Office avaient été accordés par contrat à la fin de cette année, et trois longs métrages de l'ONF seront distribués aux ciné-clubs austro-aliens en vertu d'un contrat.

Distribution - Bureau de Tokyo

L'ouverture officielle du bureau de l'Office, à Tokyo, a eu lieu le 11 juin 1969, en présence de M. W.R. Jack, vice-président du Conseil d'administration, et de représentants des distributeurs et utilisateurs de films au Japon. Des contrats ont été signés pour la présentation à la télévision de plus de 30 films de l'Office.

Les acheteurs des films s'occupent de faire doubler les films en langue japonaise bien que l'Office fournisse des versions japonaises pour distribution par l'intermédiaire des cinémathèques de prêts de films.

Au cours de cette première année de l'Office au Japon, le commissaire général du Canada, M. Patrick Reid, a visité 46 préfectures afin de faire connaître et apprécier la participation du Canada à Expo '70 par la projection des films de l'Office. Dans chaque cas, il y a eu représentation chez le Gouverneur de la préfecture, puis visite à une école primaire et à une école secondaire. Profile Canada a été présenté aux élèves de chaque école secondaire et Paddle to the Sea, aux élèves des écoles primaires.

Distribution de films touristiques

Le jour même de l'ouverture d'Expo '70, un cinéma de Tokyo a présenté Multiple Man, film de l'Office décrivant Expo 67 et ce film a été présenté cinq fois par jour pendant quatre semaines sur la Ginza.

En 1969, un nombre inégale de spectateurs étrangers ont assisté à la projection de films obtenus des cinémathèques canadiennes de films touristiques ou d'autres bureaux établis par l'Office aux États-Unis, dans le Royaume-Uni, en France, Suisse, Allemagne, Hollande, Australie, Nouvelle-Zélande et au Japon.

Aux États-Unis, en 1969, le nombre total de spectateurs s'est élevé à 12,549,318. Pres de 5,000 films touristiques canadiens, dont plus de la moitié étaient des films en couleur, y ont été présentés à la télévision. En Europe, plus d'un million et demi de personnes ont vu des films sur le Canada, empruntés de cinémathèques de films touristiques. Les films sont aussi prêts gratuitement aux stations de télévision.

L'Office du tourisme du Gouvernement canadien et l'Office national du film partagent les frais de l'établissement de ces cinémathèques à l'étranger. Les organismes touristiques des gouvernements provinciaux, du Yukon et des Territoires du Nord-Ouest ainsi que des entreprises privées s'intéressant à l'industrie du tourisme, fournissent des copies de films mais la plupart des films touristiques proviennent de l'Office du tourisme du Gouvernement canadien. Au cours de l'année, une nouvelle entente relative à la distribution des films touristiques a été conclue en vertu de laquelle l'Office du tourisme assumera à l'avenir tous les frais qu'entraîne ce service.

Le nombre total de projections de films touristiques canadiens à l'étranger s'est élevé à 281,331 et le nombre total des spectateurs a été de 15,641,484, comparativement à 274,374 projections et 14,780,482 spectateurs l'année précédente.

chances de trouver de futurs visiteurs du Canada. Ces visiteurs viennent surtout des Etats-Unis, de la Grande-Bretagne, de la France, de l'Allemagne et de la Suisse et dans tous ces pays on trouve des cinémathèques de films touristiques canadiens. Plus de 15 millions et demi de spectateurs ont assisté à la projection de films touristiques canadiens.

Des bureaux de l'Office à New York, San Francisco, Chicago, Buenos Aires, Londres, Paris, Tokyo et New Delhi s'occupent de la distribution des films de l'ONF à l'étranger. Un bureau, à Détroit, a été fermé et ses fonctions, qui consistaient surtout à distribuer les films touristiques canadiens dans les états du nord-est des Etats-Unis, ont été transférées au bureau de Chicago.

Principaux aspects de la distribution à l'étranger

Un événement important aux Etats-Unis, cette année, a été la rétrospective McLaren inscrite au programme du Guggenheim Museum, à New York, pour tout le mois de décembre; à cause de l'intérêt suscité chez le public, le spectacle est resté au programme pendant tout le mois de janvier. Norman McLaren, le réalisateur expérimental de l'Office, qu'on voulait honorer par cette rétrospective, avait quitté le musée Guggenheim, où il tournait des films, pour entrer à l'Office en 1941.

Dans le domaine de la promotion à la télévision des Etats-Unis, l'événement le plus important fut les deux programmes de la série Camera 3, télévisés par le réseau Columbia Broadcasting System, dont l'un a présenté en vedette le film de l'ONF, Prologue, ainsi que son directeur et l'autre, Norman McLaren.

En Amérique du Sud, le nouveau poste de télévision de São Paulo a signé cette année un contrat pour la projection de 100 films de l'Office.

Distribution - Bureau de Paris

Le long métrage Prologue a commencé sa carrière au Royaume-Uni dans un cinéma du West End de Londres où il a été projeté pendant cinq semaines.

En Allemagne, 15 films de l'Office ont été vendus pour être présentés à la télévision. Quelques 64 courts métrages de l'Office, dont dans les salles de cinéma en Allemagne, en vertu d'un contrat. L'institut für Film und Bild, distributeur de films didactiques en Allemagne, a maintenant en mains, en vertu d'un contrat, 25 films de l'Office, dont on a tiré plusieurs milliers de copies.

La distribution commerciale des films de l'ONF en France a atteint un nouveau sommet. Quelques trente courts métrages de l'Office ont été vendus à des distributeurs français et aux principaux distributeurs internationaux qui travaillent en France. Presque tous les films de l'ONF font maintenant l'objet d'un contrat régissant leur projection dans les salles de cinéma.

Les films de l'Office ont été bien représentés aux nombreux festivals du film en France. A Avignon, les dix films qui composaient le programme entier de l'Office ont été présentés trois fois.

L'acquisition de The Hairy Game par un distributeur commercial a ouvert la voie à la projection de films de l'ONF dans les salles de cinéma, en Espagne.

Au Royaume-Uni, la British Broadcasting Corporation a présenté deux fois à la télévision les productions de l'Office Pas de deux, Dance Squared, Dimensions, Walking Toys, The Animal Movie, The Rise and Fall of the Great Lakes et Fine Feathers. Le spectacle qui a peut-être le plus contribué à rehausser le prestige du Canada à l'étranger a été l'émission de 50 minutes télévisée à la BBC, The Hears, the Hays, mettant en vedette Norman McLaren et ses oeuvres.

en langue française ont été distribuées dans les salles de cinéma, cette année. Un des films présentés était Le film, une production de ce peintre célèbre, et un autre était Capture, qui décrit comment on piège le caribou dans le Québec pour le transporter ensuite dans le Parc national du Cap Breton. Parmi les films présentés, mentionnons les voitures d'eau, un film qui traite de la disparition progressive des goélettes qui naviguaient sur le Saint-Laurent et où êtes-vous donc?, une production distribuée avec la collaboration du Conseil québécois pour la diffusion du cinéma.

Les distributeurs commerciaux ont déclaré avoir loué cette année 16,066 films en 35 et en 16mm de 10NF. Les films de 10NF ont été prêtés dans les salles de cinéma dans presque toutes les villes et centres urbains du Canada. A Toronto, les salles de cinéma ont présenté une moyenne de cinq films de 10NF par semaine et, à Montréal, la moyenne était de sept films par semaine.

Les locations faites par les distributeurs commerciaux à des ciné-clubs, à des associations d'étudiants et à d'autres groupes du même genre qui établissent eux-mêmes leurs programmes cinématographiques et les financent au moyen d'abonnements saisonniers souscrits par leurs membres, ont augmenté sensiblement au cours de l'année.

Distributions diverses au Canada

Les locations de copies en 16mm de films de 10NF pour utilisation ailleurs que dans les salles de cinéma ont atteint un total de 303,524 comparativement à 486,318 locations au cours de l'année précédente. La suspension temporaire du service, déjà mentionnée dans ce rapport, a occasionné cette diminution.

La vente des copies en 16mm est passée de 5,832 l'année dernière à 6,499, cette année.

Les émissions télévisées de films de 10NF se sont élevées à 9,456 cette année: 1,205 films ont été projetés pour la première fois sur les écrans de Radio-Canada et 8,251 ont été loués pour une seule présentation à une date déterminée. L'année dernière, le nombre

total des télémissions était de 8,009.

La vente de films fixes a atteint 73,512

copies, comparativement à 64,919 l'année dernière. La vente des jeux de diapositives (un jeu est composé de 10 diapositives montées, en 35mm) s'est élevée à 12,261 comparativement à 4,381 l'année dernière.

La vente de boucles 8mm de films de 10NF est passée de 1,453, l'année dernière, à 6,021, cette année.

La vente des ensembles multi-media (films fixes, diapositives, etc.) qui servent à illustrer un sujet a l'étude, a augmenté parallèlement. Cette année, on a vendu 1,170 ensembles multi-media comparativement à 587 l'année précédente.

Distribution de films à l'étranger

La distribution des films de 10NF à l'étranger se fait comme au Canada. Les missions diplomatiques canadiennes prêtent les films de 10NF à des individus ou à des groupes, les distributeurs commerciaux louent les films aux salles de cinéma et la présentation des films à la télévision est régie par des contrats conclus avec l'Office. Les films de 10NF sont vendus par l'intermédiaire des bureaux de l'Office ou d'agents commerciaux.

Tout comme au Canada, la demande de prêts de films de 10NF a augmenté à l'étranger. Le ministère des Affaires extérieures du Canada a offert des services de prêts gratuits par l'intermédiaire d'au moins 80 cinémathèques. Quelques 40,000 copies ont été confiées aux bureaux des divers ministères et constituent un complément populaire des services diplomatiques du Canada à l'étranger. Cette année, le nombre total des spectateurs qui ont assisté à la projection des films distribués par les cinémathèques du ministère des Affaires extérieures a dépassé 80 millions.

En plus de son service gratuit de prêts de la plupart de ses films, cette année encore, l'Office a offert par l'intermédiaire de cinémathèques spéciales, des films touristiques dans les pays où l'on a le plus de

tous les ministères provinciaux de l'éducation ont acheté un plus grand nombre de films. Le cours d'études cinématographiques donné au Nova Scotia Summer Institute à l'intention des enseignants a été très populaire et la plupart des films utilisés pour ce cours ont été fournis par l'Office.

Pour l'éducation permanente dans cette région, on a utilisé un plus grand nombre de films qu'au cours des années précédentes, tout particulièrement des films qui présentent des problèmes sociaux à la considération des spectateurs. A Terre-Neuve, les organisateurs du Frontier College dans les camps de travail ont emprunté environ 200 films de l'Office l'été dernier. Au Labrador, les hommes qui travaillent au harnachement des Chutes Churchill ont pu voir des films de l'ONF grâce à un arrangement conclu avec le responsable des loisirs de la société d'exploitation.

La distribution des films de l'ONF en langue française dans la région de l'Atlantique a été stimulée par la publicité faite à la présentation spéciale du long métrage de l'Office sur les Acadiens (Les Acadiens de la Dispersion).

Société Nouvelle / Challenge for Change

Cette année, les services de production et de distribution des films du programme Société Nouvelle / Challenge for Change ont trouvé de nombreuses applications nouvelles et efficaces de ce programme en de multiples endroits au Canada où la population était aux prises avec des problèmes sociaux et économiques. Certains films visent à porter à l'attention du grand public des problèmes particuliers de décadence ou de désorganisation sociale, d'autres sont destinés aux personnes qui désirent améliorer leur condition. La distribution générale des films se fait par les voies ordinaires de l'Office, mais quand il s'agit d'appliquer les films aux programmes locaux d'auto-assistance, les agents régionaux du service de distribution de l'Office agissent comme conseillers pour la programmation des films et autre matériel cinématographique.

Le programme Société Nouvelle / Challenge for Change a permis cette année aux citoyens de découvrir de nouvelles façons de comprendre et

Distribution des films dans les salles de cinéma

d'exprimer leurs besoins. En voici quelques exemples: à Saint-Jean, au Nouveau-Brunswick, le programme a souligné la nécessité d'améliorer les conditions de logement; à Hawkes Bay, Terre-Neuve, il a été un auxiliaire utile pour les travailleurs bénévoles du Frontier College; dans l'île du Prince-Édouard, les films de l'Office ont aidé au programme de développement économique; dans des localités de l'Ontario, l'expérience et les films du programme Société Nouvelle / Challenge for Change ont joué un rôle important dans la production d'émissions locales transmises sur les réseaux de télévision par câble; à Hamilton, un projet de ce genre a conduit à l'établissement de plans pour la production d'un film d'envergure sur les problèmes de la pollution dans cette ville; dans la région de Sudbury, des groupes de Canadiens français ont décidé d'utiliser des méthodes et des ressources semblables afin d'assurer la conservation et l'épanouissement de leur culture et de leur langue; dans les provinces des Prairies, les films de l'ONF ont attiré l'attention du public sur la nécessité d'améliorer les conditions d'hygiène, de logement et d'emploi dans les communautés indiennes; et à Drumheller et à Moose Jaw, l'ONF a aidé à analyser et faire connaître les problèmes occasionnés par la désorganisation économique.

La distribution des films dans les salles de cinéma au Canada se fait par les voies commerciales ordinaires; elle est organisée en grande partie par la Columbia Pictures of Canada. Douze courts métrages et deux longs métrages en langue anglaise ont été distribués dans les salles de cinéma du Canada, cette année. Parmi les courts métrages, mentionnons *Walking et Blake* qui ont atteint le dernier scrutin et ont été mis en nomination lors de la présentation des prix décernés par l'Académie des arts et sciences du cinéma, à Hollywood. Les deux longs métrages étaient *Don't Let the Angels Fall* et *Prologue*. *Prologue*, le long métrage qui a reçu un si chaleureux accueil de la part des critiques aux festivals du film tenus cette année en Europe et en Amérique du Nord, a obtenu le prix Flaherty décerné par la British Film Academy. Il a été présenté dans les salles de cinéma à New York, Toronto, Montréal et Londres.

public que qui désirent voir les nouvelles productions de l'ONF.

Activité régionale

Partout au Canada, les agents de distribution ont reçu plus d'invitations qu'au cours des années précédentes à collaborer à l'organisation d'ateliers, de réunions et de séminaires où l'on étudie les diverses façons d'utiliser les films et les autres instruments audiovisuels.

En Colombie Britannique, le personnel régional de distribution de l'ONF a participé au Western Canada Film Workshop, qui s'est tenu pendant quatre jours au British Columbia Institute of Technology, et à l'atelier d'été, d'une durée de six semaines, organisé sur le modèle du cours mis sur pied par l'Office et qui donne maintenant chaque été l'Université McGill. D'autres films sont venus s'ajouter à la section française de la cinémathèque de l'Office en Colombie Britannique qui compte présentement 2,000 copies.

Dans la région des Prairies, il y a eu, tout au cours de l'année, des ateliers, des séminaires et des conférences sur le cinéma qui ont bénéficié, dans une certaine mesure, des services de l'ONF. Les ventes de films en 16mm dans la région des Prairies ont été plus élevées que jamais cette année.

L'ONF a signé de nouveaux contrats pour des émissions télévisées de ses productions avec les associations d'Edmonton et de Calgary qui s'occupent de télévision éducative de même qu'avec les ministères de l'Éducation de l'Alberta et du Manitoba.

Les bibliothèques municipales ont témoigné beaucoup d'intérêt non seulement pour les nouveaux films de l'ONF mais également pour les techniques d'utilisation des films. Pour répondre adéquatement aux besoins des emprunteurs de films dans les endroits moins importants, de nouvelles cinémathèques de comté ont été ouvertes cette année dans plusieurs localités de l'Alberta.

Un événement important à signaler dans la région de l'Ontario est l'Ontario Film Associ-

ation Film Showcase, tenu à Geneva Park au mois de mars et auquel ont participé des agents de distribution de l'ONF. Quelque 120 personnes chargées de la programmation et de la distribution de films dans les commissions scolaires, les CEGEP, les bibliothèques municipales, les comités cinématographiques et les universités, ont également participé à cette manifestation cinématographique.

Dans la région de Thunder Bay, CKPR-TV a présentée une série de huit émissions hebdomadaires sur les affaires publiques préparée par un comité de citoyens avec l'aide de l'Office. A London, un festival cinématographique de l'Office national du film a été télévisé sur l'écran du canal 13, propriété d'une station régionale de télévision par câble. La bibliothèque de télévision de Niagara, établie l'an dernier, a commencé à distribuer des films en langue française, tous produits par l'ONF.

Au Québec, où Terre des Hommes continue d'attirer les foules, des productions de l'Office ont été présentées dans plusieurs des pavillons propre pavillon, le Pavillon de l'Homme multiplié. Le film *Vertige* a été présenté au Pavillon des stupéfiants.

La présentation de longs métrages et de films bien adaptés au contexte social actuel et la publicité les concernant ont tenu occupée une bonne partie du personnel de la distribution au Québec, cette année. Parmi ces films, mentionnons *Trois Lecteurs en difficulté*, *Les fleurs c'est pour Rosemont*, *Jusqu'au cœur*, *La petite Bourgoigne*, *Vertige* et *Le Grand Rock*.

Mentionnons, parmi les autres réalisations de l'Office au Québec: une rétrospective de films canadiens d'animation au Musée des Beaux-Arts de Montréal; des projections hebdomadaires de films de l'ONF au Musée d'art provincial, à Québec; une semaine du cinéma canadien à Sherbrooke et à Jonquière, organisée par la Fédération des centres culturels et la première de Voir Pellan au Musée d'art contemporain, à Montréal, à laquelle ont assisté environ 3,000 personnes.

Dans la région de l'Atlantique, les bureaux de l'ONF ont prêté plus de films cette année qu'au cours des années précédentes; de même

Le rôle de la Direction de la Distribution de l'Office national du film du Canada est de veiller à ce que les productions de l'Office atteignent le public le plus vaste et le plus susceptible d'en profiter, au pays et à l'étranger, et d'amener les gens à profiter au maximum des films ordinaires, des films fixes et des autres auxiliaires audio-visuels.

Principaux changements

Deux changements importants apportés au service de distribution de l'Office au cours de l'année ont été: a) la substitution d'un système de location au service de prêt gratuit de films assuré par les bureaux régionaux de l'ONF; b) la stimulation et l'organisation de la vente des productions de l'ONF autres que les films par l'intermédiaire de distributeurs commerciaux.

Des contrats ont été signés vers la fin de l'année pour un élargissement de la distribution des productions de l'ONF autres que les films par l'intermédiaire de vendeurs établis. Les contrats portaient sur des films fixes, des diapositives, des boucles en 8mm, des diapositives de rétroprojecteur et des ensembles multi-media de l'ONF, c'est-à-dire sur du matériel utilisé surtout dans les écoles. Le nouveau système a été mis en pratique le 1er janvier 1970 et pendant les trois derniers mois de l'année financière, l'accroissement du volume de la distribution a été conforme aux prévisions.

Nouvel intérêt dans les "media"

Dans la mise en oeuvre de son propre programme, la division de la Distribution a canalisé les productions de l'année vers les salles de cinéma, les réseaux ou les postes de télévision et les cinémathèques desservant des écoles et des groupes d'adultes. Le service de prêt de films des bureaux de distribution a été réorganisé, comme on l'a signalé plus haut, et d'autres cinémathèques, répondant à des besoins plus précis, ont été créées et popularisées.

Nouveaux services à Ottawa

Les ventes d'ensembles multi-media par l'ONF (combinaisons de films fixes, de diapositives, de boucles en 8mm, etc. portant sur un même sujet) ont augmenté récemment. L'Office a vendu 400 City in Transition. La vente des groupes de films portant sur un sujet unique a également été stimulée pour la première fois et les agents régionaux de distribution ont noté une augmentation de la demande pour des avant-premières, des locations et des ventes de films.

Parmi les films que l'Office s'est employé à faire connaître et apprécier, mentionnons la série de films en boucle Loops to Learn By destinée aux professeurs d'enfants handicapés (enfants qui souffrent de surdité, d'hypervie, d'activité, d'arrération mentale, etc.) à laquelle quatre nouveaux groupes de films sont venus s'ajouter cette année.

Les services de distribution pour le district de la capitale fédérale et pour les comtés avoisinants en Ontario et au Québec ont été réorganisés et étendus afin de mieux servir la population en général et de fournir de meilleures installations et des appareils plus perfectionnés aux ministères gouvernementaux. Certains ministères ont établi des cinémathèques spéciales qui comprennent des films propres à des sources diverses; ces films pourront être mis à la disposition des fonctionnaires du gouvernement, des universités et des organisations locales partout au Canada. Mentionnons, au nombre de ces cinémathèques spéciales, la Cinémathèque nationale des relations du travail du ministère du Travail qui comprend plusieurs films intéressants concernant l'administration et les organisations ouvrières et la cinémathèque de formation des fonctionnaires qui relève de la Commission de la Fonction publique.

Le bureau de distribution d'Ottawa offre également des appareils de projection aux fonctionnaires qui désirent voir certains films organisés des représentations régulières à l'intention des membres du Parlement, de leurs invités et des autres membres de la Fonction

donnés aux membres d'agences cinématographiques publiques ou privées.

- Une aide technique considérable a été fournie aux organisateurs du spectacle intitulé "Man, Inc." -- une présentation multi-media préparée pour l'inauguration du St. Lawrence Center for the Arts, à Toronto. Une bonne partie du film projeté durant ce spectacle a été réalisée par des membres du service des films scientifiques de la division.
- L'élaboration d'un système audio-visuel comprenant l'utilisation de salles de projection pour présentation multi-media, l'acquisition de matériel et une vérification complète du système a été entreprise pour le compte de l'Agence canadienne de Développement international.

En raison des compressions budgétaires occasionnées par les mesures d'austérité, la campagne destinée à réaliser des économies et à accroître les revenus provenant de sources étrangères à l'ONF a produit de très heureux résultats.

Au laboratoire, des économies ont été réalisées grâce aux améliorations apportées au système de circulation des solutions chimiques dans les développuses et au système de récupération de l'argent. En outre, tandis que la production totale de films pour l'exercice financier 1969-1970 n'était que légèrement inférieure à celle de 1968-1969 (29.1 millions de pieds par rapport à 31.8), le coût des nouvelles versions et des séquences d'essai a été essentiellement réduit.

Le Service du son également a réalisé des économies en achetant de grandes quantités de matériel d'enregistrement magnétique et en coupant ensuite ce matériel pour en faire des rouleaux plus petits.

vendront moins cher et deviendront accessibles aux simples consommateurs. Des émissions sur la façon de jouer au golf, des longs métrages, etc., seront loués ou vendus à des prix très abordables.

Ces innovations retiennent l'attention des services de recherche et d'exploitation.

Les principaux secteurs de la division -- ceux qui ont traité au traitement des films, à l'enregistrement sonore, aux trucages et aux titres -- ont connu une activité à peu près identique à celle de l'année précédente. Toutefois, en raison de l'intérêt accru porté aux présentations multi-média, aux salles de projection pour présentations audio-visuelles et au grand nombre de systèmes et d'appareils de projection nouveaux, la recherche et la technique ont pris une importance nouvelle à la division.

Des services techniques et d'experts-conseils ont été fournis à diverses divisions de l'OTI et à un nombre croissant de ministères gouvernementaux. Voici quelques-uns de ces services :

- Plusieurs pièces d'équipement spécial de projection ont été modifiées ou construites pour les divers spectacles "son et lumière" présentés au Pavillon canadien, à Expo 70, à Osaka.
- Les installations de projection ont été réaménagées pour l'homme multiple, une présentation cinématographique à Terre des Hommes, à Montréal.
- La section à cinq écrans du spectacle du Labyrinthe à Expo 67 a été montée de nouveau dans l'ancien pavillon Cominco-C.P. à Terre des Hommes, sous le titre Labyrinthe III.
- Des conseils techniques ont été donnés au Conseil de la Radio-Télévision canadienne pour la conception et la construction d'une salle de projection (films, diapositives et émissions de télévision).
- Du matériel de projection de diapositives a été fourni au ministère des Finances, à Ottawa.
- Des cours de courte durée portant sur les diverses spécialités du laboratoire ont été

Des films complexes aux simples photographies, tout le matériel utilisé dans les média audiovisuels est l'oeuvre de l'esprit créateur et de la technique.

L'aspect technique de la production relève en tout premier lieu des éléments solidaires de la Direction des Services techniques et artistiques. Parmi les principaux services assurés par cette division, mentionnons l'entretien des caméras et du matériel d'éclairage, la surveillance des équipes du son, l'entretien du matériel d'enregistrement, le développement des films, le montage du négatif, l'inspection et la projection des films et tout ce qui a trait à l'animation, aux titres et aux trucages. Les autres secteurs d'activité de la division comprennent notamment le service des films scientifiques, les services de recherche et de développement, les services techniques et les ateliers de fabrication du matériel.

Pour progresser au rythme de l'évolution en ces domaines, cette division étudie constamment les procédés et appareils nouveaux en vue de les adopter ou de les adapter, suivant le cas.

Les méthodes traditionnelles de production, de distribution et de présentation des films cèdent rapidement la place à tout un éventail de systèmes nouveaux utilisant des films, des bandes magnétiques, les rayons laser, la radio-diffusion, des câbles coaxiaux, les micro-ondes, etc. La grande salle de cinéma a tendance à être remplacée par plusieurs mini-cinemas aux dimensions diverses, de manière à pouvoir présenter des films différents à de petits groupes de spectateurs.

Les présentations multi-média où l'on utilise à la fois des projecteurs de films et de diapositives et des récepteurs-témoins de télévision sont de plus en plus répandues. Plusieurs spectacles de ce genre sont régis par de petits ordinateurs.

Diverses méthodes sont à l'étude qui, une fois mises au point, permettront la reproduction de films ou de bandes magnétoscopiques à l'aide d'un ou de plusieurs appareils de télévision. L'industrie, les hôpitaux et les établissements d'enseignement constitueront, au début, un marché intéressant. Puis, après quelques années, ces "phonographies cinématographiques" se

qués chez l'homme par la dislocation d'une population trop dense. Les constatations peuvent s'appliquer aux régions septentrionales ou rurales du Canada, ou à tout pays sous-développé où l'industrialisation progresse.

The Burden They Carry présente un professeur d'éducation sexuelle bien connu en Suède, enseignant à des adolescents et à des enfants plus jeunes. On peut utiliser ce film pour susciter des échanges de vues utiles entre élèves, enseignants et parents, sur les questions sexuelles.

Trois films qui s'apparentent aux "échanges culturels" ont été produits. Un réalisateur suédois et deux Canadiens ont été invités à tourner des films sur la Suède et à y exprimer librement leurs impressions et leurs vues personnelles. Ces films innoveront dans le domaine

des échanges culturels puisqu'ils ne visent pas uniquement à faire la publicité d'un pays au-près d'un autre.

Passing Through Sweden est le fruit d'une observation critique, subtile et sensible du spectacle visuel et sonore qu'offre la Suède. Falling from Ladders est un film spirituel et amusant sur les Suédois et sur la Suède vus dans l'optique inattendue de statistiques démographiques. Cette oeuvre stylistique concerne également notre société qui s'appuie si fortement sur les données statistiques.

A Place for Everything, du Suédois Erik Wilsson, est une oeuvre choc du point de vue social, sur les problèmes que pose l'évolution dans un état providence et relativement bien organisé, comme la Suède moderne.

animé par un jeune artiste Indien du Canada; The Winds of Fogo, un film (2 bobines) sur l'une des communautés de Terre-Neuve qui ont participé aux premières expériences de Challenge for Change; Fields of Space, un brillant film d'animation illustrant les connaissances scientifiques sur les champs magnétiques qui entourent les astres du système solaire; Espolio, une version visualisée à l'aide de dessins animés du poème de Harle Birney sur le Charpentier dans la Crucifixion du Christ; et Where Have All the Farms Gone? qui explore les fermes familiales abandonnées par suite de l'expansion urbaine et de l'industrialisation de l'industrie alimentaire.

Labyrinth III

Le film sur cinq écrans qui était présenté dans la dernière salle du Labyrinth à Expo 67 a été adapté pour être projeté à "Terre des Hommes", à Montréal, durant l'été de 1969, sous le titre Labyrinth III.

Expo 70, à Osaka

L'Office national du film a joué un rôle très important dans l'étude, la mise au point et la production du matériel présenté par la Commission des expositions au pavillon canadien à Osaka. L'Office a coordonné les techniques audio-visuelles du spectacle et la production de trois films -- The Land, The City et Bus (The People), dont deux -- The Land et The City -- ont été réalisés à l'ONF. The Land, tourné en Panavision, donne, en huit minutes, une vue rapide du paysage canadien dans toute sa variété.

The City, un film d'animation, présente de façon humoristique les Canadiens comme des citadins. La cité semble "s'étendre", grâce aux moyens modernes de transport et de communication, au point d'englober toute la population du Canada. The City a été projeté sur un panneau lumineux géant constitué de milliers de plaquettes lumineuses de deux pouces de large. Ce panneau lumineux formait l'arrière-plan d'une pièce d'exposition en trois dimensions et d'un spectacle "lumière" sur la vie dans la cité.

Films d'animation

La production de films tels que Metamorphoses, Fine Feathers et No See or Not to See, a suscité un nouvel intérêt à l'Office dans la méthode d'animation par découpages. Cette technique est plus directe que la plupart des autres et permet une certaine improvisation plus difficile à réaliser avec d'autres méthodes.

La production d'annonces-éclairages d'une minute pour la télévision a été et continue d'être un élément important du programme de l'Office. Les annonces-éclairages sont habituellement produites à la demande de ministères ou d'organismes gouvernementaux tels que le ministère de la Santé nationale et du Bien-être social, la CJC, le ministère des Forêts, la Commission des prix et des revenus et le ministère des Énergie, Mines et Ressources. Un très grand nombre de téléspectateurs peut ainsi être atteint par le réseau de Radio-Canada et les postes privées -- généralement durant le temps accordé gratuitement pour les communications d'intérêt public. Il y a une augmentation de la demande pour ces annonces-éclairages destinées à la télévision et aux salles de cinéma (tout spécialement celles qui ont trait à la sécurité et à la santé) de la part de pays étrangers. Une annonce-éclair, Winston, la première d'une série, traite de la discrimination raciale. Elle a été conçue spécialement pour les émissions présentées aux enfants l'après-midi ou le samedi matin. L'Office reçoit fréquemment de la part d'éducateurs, de parents et de réalisateurs d'émissions de télévision, des demandes d'annonces-éclairages à l'intention des enfants et traitant tout particulièrement de la santé et de la sécurité.

Films réalisés en collaboration avec le Swedish Film Institute

Deux films du genre de Challenge for Change ont été tournés en Suède mais peuvent être utiles aux groupes de langue anglaise aux prises avec les mêmes problèmes, surtout dans le monde. Overspill traite de l'industrialisation d'un secteur situé aux confins septentrionaux de la Suède et des problèmes et conséquences provo-

intitulée Struggle for a Border. Cette étude historique détaillée et très rationnelle qui a nécessité des recherches spéciales et la réunion de documents visuels pendant plusieurs années manifeste l'intérêt soutenu que porte l'Office à l'histoire du Canada.

Parmi les films à sujet unique produits pour le "petit écran", mentionnons le film en couleur Sad Song of Yellow Skin qui traite de certaines expériences tentées au Vietnam. C'est un film très personnel et positif sur les tentatives faites par certains occidentaux pour combler le fossé d'incompréhension qui les sépare des Vietnamiens.

Un autre film en couleur pour la télévision mais qui n'est pas destiné aux salles de cinéma est Danny and Nicky, l'histoire de deux enfants mongoliens dont l'un vit chez lui et l'autre dans une institution. Le film surmonte l'aver-sion que le public éprouve généralement pour ces sujets; les deux garçons paraissent naturels et aimables durant tout le film. Ce film a été fort apprécié par les professionnels spécialisés dans ce domaine.

The Oshawa Kid est une évocation fascinante de la vie et de l'époque de R. S. McLaughlin, un grand nom dans l'histoire de l'industrie automobile.

Films expérimentaux

Ces courts métrages expérimentaux présentent deux aspects entièrement différents des techniques cinématographiques:

McBus, film symbolique, est une satire des communications à notre époque. Des gens se retrouvent "touristes" dans un autocar qui les conduit à tous les "bons endroits" sous la direction d'un guide enjôleux. L'équipage de l'autocar est de connivence avec un "agent" dont les messages ne peuvent être déchiffrés et avec un "joueur de cornemuse" qui, à la fin, à l'instar du "Pied Piper of Hamelin" entraîne les voyageurs vers une destination inconnue.

Legend est fondé sur une légende indienne de la côte occidentale, un captivant récit de la vanité humaine transposé brusquement dans un décor moderne; cette transposition s'effectue

Multi-media (y compris les films fixes)

On compte, au nombre des projets qui présentent un intérêt particulier dans ce secteur, trois films fixes commémorant l'enfée du Manitoba dans la Confédération en 1870; l'un de ces films devait être utilisé dans un spectacle radiotélévisé présenté par Manitoba School Broadcasts; on compte également un ensemble interdépendant de films fixes, de boucles en 8mm et de jeux de diapositives conçus pour stimuler l'activité expérimentale au niveau scientifique élémentaire ainsi qu'un ensemble intégré de films fixes, de jeux de diapositives, de boucles en 8mm, de cartes et de brochures qui évoquent fidèlement la vie des Indiens au Canada avant l'arrivée des Européens. Le programme concernant les Indiens a été réalisé avec la collaboration du Royal Ontario Museum, du ministère des Affaires Indiennes et du Nord canadien et des Indiens du Canada.

Durant l'exercice financier 1969-1970, la division multi-media a mis en circulation 49 films fixes, 38 jeux de diapositives, 6 boucles en 8mm et 9 auxiliaires visuels divers.

Films pour l'écran géant (salles de cinéma)

La Production anglaise a tourné un film de long métrage intitulé Prologue, dans lequel on a tenté d'engager des caractères fictifs dans des situations réelles. Ce film qui a été largement attribué à l'Amérique est le premier long métrage canadien choisi pour le principal Festival de Venise où la critique a son endroit a été excellente. Il a reçu par la suite le Robert Flaherty Award décerné par la British Film Academy au meilleur long métrage documentaire.

Parmi les courts métrages réalisés pour le public des salles de cinéma, mentionnons Blake, une charmante étude de caractère d'un pilote amateur; Charley Squash Goes to Town, film

D'autres films décrivent les efforts faits par une partie de la population pour sortir de la misère. Dans *Citizens' Medicine*, les membres d'une organisation de quartier exposent comment et pourquoi ils ont créé leur propre clinique. *Little Burgundy* est l'histoire d'un comité d'action civique qui a vaincu l'Hôtel de ville dans un conflit relatif au réaménagement urbain. *Activator* One rappelle les efforts d'un ex-psychiatre, installé dans un magasin à Vancouver, pour trouver d'autres techniques que celles des services sociaux et psychiatriques.

Challenger for Change/Société Nouvelle continue son programme de films destinés à aider certains secteurs de la population canadienne à comprendre les problèmes qui leur sont propres tout en enseignant un plus grand nombre de spectateurs. Le film *The 80 Goss to Sparta* s'adresse à la communauté grecque de Montréal; il expose la situation de ce groupe ethnique et donne un aperçu des difficultés auxquelles se heurtent les immigrants partout au Canada.

Occupation traite d'une contestation étudiante à l'université McGill et décrit les questions controversées qui sont à la base des conflits entre les étudiants et les autorités dans la plupart des collèges et écoles secondaires de l'Amérique du Nord. *Laurette et Mrs. Case*, courts métrages destinés à encourager les discussions au sein des groupes de "parents privés de leurs conjoints", donnent aussi une dimension humaine aux données obtenues par recensement sur le taux croissant des divorces. En tout, 19 films ont été ajoutés au catalogue du programme Challenger for Change/Société Nouvelle au cours de la dernière année.

Films commandités par les ministères fédéraux

On remarque une tendance intéressante chez les ministères et organismes commanditaires; c'est un mouvement vers les films dont la facture est plus émotionnelle et plus divertissante par contraste avec les films d'un genre plus traditionnellement didactique. Cette nouvelle tendance est évidente dans *The Challenge of Change* (ne pas confondre ce film avec le programme d'un nom approximatif) commandité par le ministère du Travail, dans *Fort Who?*, commandité par

Le service des Lieux historiques nationaux du ministère des Affaires indiennes et du Nord canadien et dans *Ports Canada*, commandité par le Conseil des ports nationaux.

L'Office a continué son travail sur *The Sea*, commandité par le ministère des Ressources; ce projet sera complété au cours de l'année d'exploitation 1970-1971, tel que prévu, et devrait provoquer les mêmes répercussions que *Labyrinth*, à cause de l'utilisation de techniques cinématographiques remarquables pour présenter d'une façon spectaculaire l'étude d'un sujet important.

Films pour la jeunesse

Le film Mrs. Ryan's Drama Class sur la création dramatique à l'école Duke of York, au cœur de Toronto, a ouvert la voie à la production d'un groupe intéressant de films. Deux des enfants de moins de treize ans qui ont participé à la réalisation du film original, ont manifesté leur désir de jouer le rôle d'instituteurs dans une salle de classe à la condition que les instituteurs jouent le rôle d'élèves. Il s'agissait de filmer les conséquences d'un tel arrangement. Le film qui en est résulté, *Sir!*, présente de façon charmante et inédite les méthodes pédagogiques.

Les deux enfants mis en vedette dans *Sir! Sir!* avaient tellement d'aptitudes que le même réalisateur a conçu un film d'aventures pour enfants spécialement adapté à eux; ces jeunes acteurs ont eux-mêmes fourni la majeure partie de l'intrigue et du dialogue de ce film intitulé *Here's to Harry's Granfather*.

Bing Bang Boom montre comment on peut, de façon nouvelle et fascinante, initier les jeunes à la musique.

The Hoarder et Little Red Riding Hood sont des films d'animation conçus pour de jeunes enfants.

Films pour la télévision et films non commerciaux

L'Office a terminé la production d'une série de neuf films d'une heure pour la télévision sur l'histoire des relations canado-américaines et

Comme il en est fait mention dans l'introduction, les restrictions budgétaires imposées par le régime d'austérité ont entraîné une certaine réduction quantitative, mais n'ont pas restreint la variété ni amoindri la qualité des productions réalisées au cours de l'année budgétaire 1969-1970.

Les travaux et les techniques de la Production anglaise ont conservé leur caractère diversifié et l'intérêt suscité par ses réalisations, à l'intérieur et à l'extérieur du pays, a été considérable et bienveillant. Nombreux sont ceux qui, au Canada et à l'étranger, continuent à penser que les films de l'Office contiennent des valeurs et des techniques expérimentales qu'on trouve rarement dans les films réalisés ailleurs. La tâche principale des réalisateurs de l'ONF sera de maintenir voire même de relever ces valeurs dans un avenir marqué par le changement.

Challenge for Change / Société Nouvelle

La nouvelle orientation importante adoptée dans le programme Challenge for Change / Société Nouvelle au cours de l'année écoulée est expliquée dans les alinéas pertinents du rapport de la Distribution (voir page 19). Parce que de nouvelles techniques ont été mises au point, surtout celles de l'enregistrement sur ruban magnétique d'un demi-pouce, la distinction qui existait entre les services de la Production et ceux de la Distribution devient moins apparente. En fait, la distinction s'estompe entre la contribution de l'Office et celle de la population canadienne assistée par l'Office.

Donc, en trois ans, le programme Challenge for Change / Société Nouvelle, dont le point de départ a été les expériences faites lors du tournage du film *Fogo*, tournage qui a fourni aux habitants de Terre-Neuve de nouveaux moyens d'exprimer leurs besoins et leur a permis de participer à la réalisation d'un film de l'ONF, a évolué au point que des projets comme ceux de Saint-Jean (Nouveau-Brunswick), de Sudbury, Drumheller et Moose Jaw offrent aux citoyens la possibilité de réaliser leurs propres films en bénéficiant au début de l'aide de l'ONF. Le réalisateur professionnel est non

seulement instructeur mais il trouve aussi dans ces nouveaux centres dynamiques du matériel cinématographique qui encouragera des millions de Canadiens, aux prises avec les mêmes problèmes et animés de ces réalisateurs novices, à suivre l'exemple de ces réalisateurs novices. (Voir, par exemple, *Citizens' Medicine* et *VTR St-Jacques*.)

Malheureusement dans sa quatrième année, le programme Challenge for Change, de même que sa contrepartie française, Société Nouvelle, est administré par un comité conjoint composé de six représentants de l'Office et d'un représentant de chacun des ministères et organismes fédéraux suivants, sous la présidence du Bureau du Conseil privé: Travail, Expansion économique régionale, Santé nationale et Bien-être social, Agriculture, Secréariat d'état (Citoyenneté) et Société centrale d'hypothèque et de logement. Le programme est aussi financé conjointement par les ministères intéressés et par l'Office dont la contribution s'élève à 50 pour cent.

Dans l'exercice de son mandat, qui consiste à fournir à la population silencieuse du Canada un moyen de communiquer d'une façon générale avec leur gouvernement et "l'establishment", Challenge for Change / Société Nouvelle a réalisé une série de films qui pourraient bien s'avérer utiles dans l'histoire de l'industrie cinématographique subventionnée par le Gouvernement; dans ces films, les réalisateurs critiquent ouvertement et sciemment les organismes dont ils dépendent.

Ainsi, *Up Against the System* est une critique vigoureuse et exprimée sans ménagements par les assistants, du système établi par les services du bien-être social. *Ten Days in September* et *Four Days in March* illustrent les mesures, bonnes et mauvaises, adoptées par les planificateurs et les hauts fonctionnaires du Gouvernement dans le lancement du programme de Développement régional dans l'Île-du-Prince-Édouard. You Are on Indian Land est à la fois l'exposé d'une protestation publique (quand les Mohawks ont fermé l'accès au pont international de Cornwall en Ontario) et un avertissement donné par les jeunes chefs de la tribu que le temps des tentatives relativement pacifiques d'attirer l'attention sur des injustices anciennes et fortement ressenties est peut-être déjà révolu.

La collaboration des réalisateurs de l'Office à la réalisation de productions multi-média telles que Lysistrata, présentée par le Centre national des Arts, et L'âge de pierre, présentée par la Toronto Arts Foundation, a constitué une expérience nouvelle et enrichissante.

Dessiné directement sur la pellicule, Mathématique Lemay montre en termes simples, à l'aide de segments, le passage mathématique de la première à la quatrième dimension.

Premières oeuvres

La découverte et la formation de nouveaux talents (au sein de l'Office et à l'extérieur) ont eu une haute priorité dans les activités de la Production française. Cette politique a permis la production de sept "premières oeuvres" à budget réduit: trois courts métrages intitulés Pi-Coeur, Joli mois de mai et Pollu-sons; et quatre longs métrages: Question de vie, Un jour sans évidence, Jean François Xavier de... et Mon enfance à Montréal.

ministères gouvernementaux: Ca marche, les prisons, Passage au nord-ouest, Et pour-quoi pas? et Capture.

Studio d'animation

Le secteur de l'animation à la division de la Production française en est encore à ses débuts; il est donc essentiel d'accélérer la formation des réalisateurs de films d'animation et d'accroître le volume de la production. Ce secteur, tout comme les autres, a été touché par les mesures d'austérité qui ont modifié considérablement son budget et même ses objectifs. En dépit de cet inconvenient inévitable, le studio d'animation a terminé dix films et a produit une grande quantité de séquences d'animation ainsi qu'un certain nombre de films pour les divisions anglaise et française de la Production.

La production du studio d'animation comporte six films fondés sur des chansons contemporaines d'auteurs québécois et une interprétation canadienne de la fable Le corbeau et le renard.

Studio de films documentaires

Studio de films documentaires

Société Nouvelle est la contrepartie française du programme Challenge for Change décrit dans la section sur la production anglaise, à la page 14. La contribution majeure de Société Nouvelle ne réside pas uniquement dans ses films mais davantage, peut-être, dans sa conception globale des techniques intégrées de production et de distribution, dans ses relations avec le public et dans l'interaction permanente de ces facteurs. L'Office dispose, grâce à Société Nouvelle, d'un instrument puissant dans un important secteur expérimental des communications.

Les bouleversements sociaux au Québec ne peuvent être attribués uniquement aux conditions politiques, sociales et économiques de la société canadienne-française, mais reflètent aussi un climat de violence et de malaise profond répandu dans le monde entier.

Le programme Société Nouvelle provient d'un essai de compréhension des phénomènes sociaux. Le canadien moyen s'engage, de plus en plus, dans la discussion de problèmes concrets.

La participation de l'ONF au projet "Hochelaga-Maisonneuve" a permis d'intégrer les techniques du cinéma et d'autres moyens de communication à la vie quotidienne dans un district de Montréal; il en est résulté une série de films, sous la titre général Arrive en ville, qui traitent des problèmes du crédit, de l'alimentation, du logement, du travail et des réunions d'un comité de citoyens.

Un long métrage expérimental, "Tout le temps, tout le temps, tout le temps", met à l'épreuve le talent créateur de Canadiens moyens. Sous la direction d'un réalisateur, treize Montréalais ont rédigé un scénario, l'ont interprété devant les caméras et ont participé à toute l'opération cinématographique. Il en est résulté un document humain d'une authenticité exceptionnelle.

Une série de 27 films destinés à l'animation sociale a été constituée à partir des séquences prises à l'occasion du tournage de Saint-Jérôme. Les films d'animation sociale de ce

Documentaires de long métrage

Les documentaires de long métrage produits au cours des dernières années ont démontré sans équivoque la valeur de ce type de film. Comparativement aux films produits pour la télévision, ils possèdent les caractéristiques propres aux documentaires destinés aux salles de cinéma.

Les rochassiers présente l'alpinisme tel que le pratiquent au Québec des hommes et des femmes qui ont acquis une maîtrise quasi scientifique de ce sport.

Moncton est un film qui traite de la jeunesse, de ses préoccupations et de son effervescence, à la suite des événements qui ont commencé à secouer l'Acadie, cette région où un peuple lutte farouchement pour conserver sa culture.

Courts et moyens métrages

Bien que l'Office ne soit pas en mesure de faire la concurrence aux pays qui ont une industrie du long métrage, il a cependant acquis une expérience enviable dans le secteur du documentaire. Les films de court et de long métrage sont un excellent moyen de traiter des aspects les plus divers de la société canadienne et de les faire connaître au Canada et à l'étranger. Cette forme d'expression peut être fort utile dans la formation des jeunes cinéastes tout en leur fournissant l'occasion d'un contact direct avec le public.

Dans cette catégorie, la division de la Production française a produit des films dynamiques et diversifiés, tout autant par le sujet traité que par la forme d'expression employée. Mentionnons, dans le domaine des arts, Brûlé et Québec en silence; dans le domaine social: La ou ailleurs, Loge du chag et Préambule; parmi les productions commanditées par des

genre permettent au spectateur de comprendre, d'approuver ou de désapprouver les solutions suggérées dans les films.

Rencontre relate ce qui se passe lorsque douze personnes se réunissent pour des séances de

dynamique de groupe.

Introduction

Studio de fiction

Longs métrages

Les mesures d'austérité adoptées par le gouvernement ont inévitablement eu des répercussions sur la Production française. C'est surtout en diminuant le temps accordé pour chaque production et en utilisant des installations d'ordre technique moins complexes qu'on a essayé de réaliser des économies budgétaires. De cette façon, le nombre des films produits et la variété des sujets traités ne devaient pas être restreints.

Au cours de l'année écoulée, la division a subi des transformations dans sa structure interne qui lui ont permis de préciser davantage ses objectifs. Le fonctionnement efficace du Comité du programme, composé de réalisateurs et d'agents de distribution, a permis d'améliorer les communications entre ces deux secteurs essentiels d'activité à l'ONF et d'établir une planification globale plus précise.

La création de "studios" autonomes pour les divers secteurs de la production -- fiction, documentaires et animation -- était une innovation destinée à faciliter la planification et la coordination de la production à tous les niveaux.

Le Comité du programme a étudié et analysé les plans pour les principaux secteurs de production et a recommandé la répartition suivante du budget qui a été approuvée ultérieurement:

Studio de fiction: 30 pour cent
Studio de films documentaires: 54 pour cent
Studio d'animation: 9 pour cent
Autres: 7 pour cent

Les réalisations de cette année se répartissent selon les pourcentages suivants qui indiquent que les plans établis ont été respectés:

Studio de fiction: 25 pour cent
Studio de films documentaires: 53 pour cent
Studio d'animation: 9 pour cent
Autres: 13 pour cent

La catégorie "autres" était composée de versions françaises de films en langue anglaise et de films à caractère instructif commencés l'année précédente.

Mow présente neuf adolescents de la classe moyenne qui transforment leurs préoccupations en quelque chose de réel; chacun d'eux, à tour de rôle, vit son rêve.

Vive la France, produit avec la collaboration des étudiants et des habitants d'une ville du Québec, raconte avec humour et fantaisie les incidents qui se produisent à l'arrivée d'un professeur "français de France", venu dans cette localité pour y travailler.

Entre tu et vous décrit les événements de la société contemporaine tels que rapportés par la presse, la radio et la télévision et établit un parallèle entre ces événements et les faits vécus quotidiennement par certaines familles.

Mow présente neuf adolescents de la classe moyenne qui transforment leurs préoccupations en quelque chose de réel; chacun d'eux, à tour de rôle, vit son rêve.

La Bataille de Saint-Denis qui eut lieu en 1837 est commémorée avec originalité dans Saint-Denis dans le temps, film qui essaie de déterminer la portée réelle de cet événement historique en 1969.

Entre tu et vous décrit les événements de la société contemporaine tels que rapportés par la presse, la radio et la télévision et établit un parallèle entre ces événements et les faits vécus quotidiennement par certaines familles.

Longs métrages

collection de photographies d'art (Fine Print collection) compte maintenant plusieurs travaux exécutés par de jeunes photographes canadiens.

Le Service a continué la mise en circulation de photos-reportages destinés à la presse internationale sur diverses activités canadiennes. Parmi les sujets traités, mentionnons le photo-reportage sur l'industrie minière canadienne qui a atteint une production annuelle de cinq milliards de dollars, le projet fédéral destiné à combattre la pollution des cours d'eau au Canada, une revue de la croissance économique du Canada au cours des années soixante et un photo-reportage exposant comment, au cours de la dernière décennie, les Canadiens ont percé les secrets de la région canadienne de l'Arctique.

Des expositions itinérantes ont circulé constamment à travers le pays; environ 12 expositions différentes étaient en tournée en même temps pendant que le Service en préparait ou renouvelait douze autres. Les expositions ont été présentées à l'Art Gallery of Ontario, à Hart House, au Sheridan College of Applied Arts and Technology et dans diverses universités canadiennes. Des expositions ont aussi été présentées au Québec, sous les auspices du ministère des Affaires culturelles de la province.

Photography in Canada, une collection de scènes contemporaines photographiées en 1967, a été exposée à divers endroits en Tchecoslovaquie et en Hongrie et une exposition spéciale de monographies a été présentée à Terre des Hommes, à Montréal.

Au cours de l'année, le Service a aussi préparé trois exemplaires de l'Image 6 pour le ministère des Affaires extérieures en vue de tournées d'expositions en Europe et en Amérique du Sud.

La Galerie des Photos (Picture Gallery), au siège social de l'Office à Ottawa, a continué à offrir des expositions de photos à la population. Au cours de l'année, on a présenté:

Image 5: Seeds of the Spacefields
Nèves illustrées au moyen de photos.
Image 6: Une collection de photographies contemporaines prises par 61 photographes canadiens.
Polytypique Deux: Impressions sur l'homme, ses craintes et sa solitude.

Le Centre de la Photo du Gouvernement canadien

Le Centre de la Photo du Gouvernement canadien a été établi en 1965 afin d'assurer des services photographiques aux ministères et organismes du Gouvernement fédéral dans la région d'Ottawa. Le Centre est exploité sur une base commerciale. Au cours de l'année budgétaire 1969-1970, le Centre a reçu 10,549 commandes de 78 ministères et organismes et le total des recettes s'est élevé à \$538,536. Les frais encourus ont été de \$517,632, laissant un bénéfice de \$20,903.

Les modifications prévues pour les locaux du Centre ont été terminées au cours de l'année et le laboratoire-couleur a étendu ses activités et s'est installé dans de nouveaux locaux. L'Office a acheté un nécessaire de développement à piste large (wide-track processor) pour la photographie en couleur, ce qui a permis la production de très grandes photographies murales pour le ministère de la Défense nationale et pour la Commission des Expositions qui les a utilisées à Expo 70, à Osaka, Japon.

Les services photographiques en blanc et noir du Centre englobent le tirage semi-automatique et spécialisé, de très haute qualité, des photos; la production de portraits et de photographies de passeport, d'épreuves par contact et de photographies murales; de diapositives tirées de négatifs ou de photo-copies; ils comprennent aussi le développement des films et la production de négatifs à ton continu, au trait ou tramés. Le Centre possède aussi un petit laboratoire de recherche pure et appliquée qui offre des services de consultation.

La Direction d'Ottawa a été créée en 1969 afin de fusionner certains services de l'Office

Cette fusion a permis de coordonner et d'intégrer les opérations, d'améliorer le service et de fournir aux ministères et organismes du Gouvernement une plus grande diversité de services et de conseils relatifs à la production et reproduction de photographies, à la production et distribution de films et à des essais et innovations dans l'application des dernières découvertes techniques dans le domaine des communications électroniques. L'Office est aussi chargé de représenter et de conseiller le Gouvernement en ce qui concerne le secteur privé et les autres questions in-quant sur les activités cinématographiques et la production de matériel audio-visuel.

La principale fonction du directeur du Bureau d'Ottawa, qui administre les affaires de l'Office dans la capitale nationale, est de favoriser, coordonner et évaluer les rapports avec les ministères et organismes du Gouvernement.

La Direction a assumé le rôle principal dans l'élaboration du projet d'établissement et d'exploitation d'un centre audio-visuel à Ottawa qui pourrait satisfaire aux exigences du Gouvernement concernant l'utilisation de techniques et de matériel audio-visuels. Le centre projeté pourrait aussi fournir des conseils et des renseignements sur les ordinateurs, tant sur l'ensemble matériel (hardware) que sur l'ensemble fonctionnel (software).

La Direction, suivant la voie tracée par l'Office, a participé aux délibérations des organismes nationaux et internationaux qui traitent de la question complexe des droits d'auteur et, en particulier, a contribué au travail du Comité interministériel sur les droits d'auteur.

films sur l'art qui bénéficie de divers services offerts par la direction d'Ottawa.

Le Service de liaison

Le Service de liaison est le lien entre l'Office et les ministères et organismes du Gouvernement pour lesquels l'Office réalise et distribue des films commandités et du matériel audio-visuel connexe. Ce service est chargé de renseigner les ministères sur les nouvelles techniques audio-visuelles et d'élaborer des méthodes qui permettent la mise en oeuvre des programmes ministériels et gouvernementaux. Il remplit aussi un rôle consultatif sur ces questions et sur d'autres questions pertinentes.

Le Service de la photo

L'activité et les intérêts de ce Service sont très diversifiés. Au tout premier rang parmi les innovations, mentionnons les programmes expérimentaux dans le domaine des présentations audio-visuelles qui ont nécessité la production de plusieurs jeux de diapositives en couleurs dont la présentation peut durer jusqu'à 20 minutes et l'utilisation des techniques d'écrans multiples; la combinaison d'expositions de photos avec des présentations de diapositives; les trois premiers numéros d'un photo-bulletin et des productions entreprises en collaboration avec des artistes et dessinateurs canadiens du secteur privé ainsi que des photographes.

La photographie, qui possède maintenant un nombre inégalé jusqu'ici de 400,000 photos, en blanc et noir et en couleur, sur tous les aspects de la vie au Canada, a continué à répondre aux demandes soumise par les rédacteurs et les éditeurs de l'Amérique du Nord et d'outre-mer.

Un grand nombre d'oeuvres de photographes canadiens ont été choisies pour l'Exposition internationale de photographies organisée dans le cadre d'Expo 70, au Japon. Les réalisations des photographes canadiens ont aussi été présentées aux Salons internationaux de la photographie dans d'autres pays, dont le Ceylan, la France, l'Italie, l'Allemagne, la Tchecoslovaquie, la Hongrie et la Thaïlande. La

Les principales divisions de la Direction d'Ottawa sont les suivantes: Service de liaison, Division de la photographie, Centre de la photographie du Gouvernement canadien et le bureau d'Ottawa de la Division de la distribution qui s'occupe des services spécialisés de distribution aux organismes gouvernementaux. Un local a été fourni au Centre canadien des

Les faits saillants de l'année

(de plus amples détails sont fournis aux pages indiquées entre parenthèses)

- établissement de la Direction d'Ottawa. (p. 5)

- développement intégré des techniques audiovisuelles et de distribution dans le programme d'action sociale "Société Nouvelle/Challenger for Change". (pp. 8, 10-11, 19)

- cinq longs métrages à budget réduit dont la matière et le style ont fait l'objet de recherches et d'innovations. (pp. 7, 12-13)
- accroissement de l'activité de la Division multi-média. (p. 12)

- deux courts métrages Blake et Waliking, destinés en premier aux salles de cinéma et présélectionnés pour les Oscars de cinéma par l'Académie des arts et sciences du cinéma, de Hollywood. (p. 19)

- la rétrospective McLaren, inscrite au programme du Guggenheim Museum de New York pour tout le mois de décembre et qui est demeurée à l'affiche pendant tout le mois de janvier en raison de l'intérêt qu'elle a suscité dans le public. (p. 21)

- la distribution des productions de l'Office autres que les films ordinaires (films fixes, diapositives, boucles en 8mm, diapositives de rétroprojecteur, ensembles multi-média) a été élargie en vertu de contrats passés avec les concessionnaires établis. (p. 17)
- les émissions télévisées de films de l'ONF au Canada sont passées de 8,009, l'année dernière, à 9,456, cette année, soit une augmentation de 18 pour cent. (p. 20)
- le nombre total des spectateurs qui ont vu des films en 16mm non commerciaux de l'ONF à l'étranger est passé de 82,701,241, l'année dernière, à 101,769,898, cette année, soit une augmentation de 23 pour cent.
- le nombre total des spectateurs qui ont vu les films distribués par les cinémathèques du ministère des Affaires extérieures du Canada à l'étranger a dépassé 80 millions. (p. 20)

La loi nationale sur le film (votée en 1939 et révisée en 1950), en vertu de laquelle l'Office national du film a été établi, est déjà vieille de trente et un ans. Cette loi, de l'avis de plusieurs, demeure une source d'inspiration pour tous les pays qui désirent rivaliser avec le Canada dans la production de films d'éducation populaire. Au cours de ses trente et un ans d'existence, l'Office a bien rempli le mandat particulier qui lui a été confié concernant la production et la distribution d'un ensemble d'oeuvres intéressantes, de qualité supérieure, et réalisées au moyen de techniques très diverses. Ces oeuvres, destinées à faire connaître le Canada aux Canadiens et aux autres nations, ont été réalisées avec une imagination et une habileté étonnantes et constituent un apport remarquable à l'identité canadienne.

En 1969, l'Office a dû se soumettre au régime d'austérité du gouvernement qui existait, en tout premier lieu, que les crédits parlementaires de l'Office soient stabilisés au niveau de 1968 (situation que l'ONF partageait avec d'autres organismes culturels du gouvernement) à un moment où les frais de production et de distribution montaient en flèche. Pour combler cette situation économique déjà difficile, on pouvait prévoir que d'autres ministères ou organismes gouvernementaux, dont les budgets étaient bloqués ou dont l'accroissement des revenus était limité, seraient contraints de réduire le nombre des films commandés dont la production a toujours constitué une importante source de revenu pour l'ONF.

En même temps, l'Office a dû absorber les augmentations cumulatives de traitements accordées en vertu des conventions collectives négociées avec les Syndicats de la Fonction publique, une innovation dans les relations du gouvernement avec ses employés; ces augmentations ont été de l'ordre de 20 pour cent environ, soit \$1,500,000. Au début du mois d'août 1969, de nombreux projets de production ont dû être ajournés afin de libérer des fonds pour faire face aux nouvelles obligations. À la fin de septembre, l'Office a reçu une subvention de 1 million de dollars pour couvrir les augmentations rétroactives de salaires, permettant ainsi de reprendre l'activité interrompue pendant huit semaines. Toutefois, en raison des restrictions budgétaires mainte-

nues en 1970-1971, il était clair qu'il fallait réduire le personnel de l'ONF de 92 membres, d'ici la fin de l'exercice financier, 3 par réduction naturelle et les autres par licenciement. Un comité composé de représentants de l'Office, des associations d'employés et des ministères de la Main-d'oeuvre et de l'Immigration a été créé afin d'aider les employés licenciés à se recycler ou à trouver un autre emploi.

En 1969-1970, l'administration a dû faire face à un autre problème, celui de s'assurer que les services de distribution de l'Office offerts à la population canadienne souffrent le moins possible des restrictions budgétaires, au moment même où les demandes d'emprunts de films affluaient dans tous les bureaux de l'ONF. Il a été décidé que la mise en oeuvre d'un système de location de films, exploitée par les bureaux de l'Office, était la meilleure solution immédiate et à long terme et ce système a été mis en pratique en janvier 1970. Ce système de location a toutefois été discontinué après neuf semaines à la demande du gouvernement parce qu'il était incompatible avec le régime d'austérité du gouvernement qui s'oppose à toute augmentation du prix des services offerts par les ministères ou organismes fédéraux. L'Office est alors revenu à son service gratuit de prêt de films.

Le moral du personnel, durant la période qui va du mois d'août au mois de février, a été évidemment bas dans toutes les sections de l'Office.

La diminution approximative de 16 pour cent dans les films achetés comparativement à 1968-1969 peut être attribuée en bonne partie aux huit semaines perdues en août et septembre. Il y a eu, au total, 572 réalisations dont 255 films, 49 films fixes, 107 bouches en 8mm, 58 films-éclairés, 56 photos-reportages, 38 jeux de diapositives et 9 articles divers de matériel audio-visuel.

En dépit des sérieux problèmes signalés précédemment, le dossier de l'activité globale de l'Office en 1969-1970 présente des aspects positifs comme en témoigne le rapport présenté ci-après.

Le Conseil d'administration de l'Office national du film compte neuf membres. Quatre de ces membres, dont le Commissaire du gouvernement à la cinématographie qui est aussi président du Conseil, sont des employés de la Fonction publique et les cinq autres sont des citoyens éminents qui représentent diverses régions géographiques du pays. Les membres du Conseil d'administration au cours de l'année 1969-1970 étaient les suivants.

Hugo McPherson, Ph.D.
Commissaire du gouvernement
à la cinématographie
et président du Conseil

W.R. Jack
vice-président du Conseil
Hatzi, Colombie Britannique
Gordon Robertson, LL.D.
greffier du Conseil privé
Ottawa, Ontario

Marcel Cadieux, C.R., LL.D.
sous-secrétaire d'Etat
aux Affaires extérieures
Ottawa, Ontario

Peter John Lazarowich, C.R.
Edmonton, Alberta

Phyllis M. Grosskurth, Ph.D.
Toronto, Ontario

Joseph W. Willard, Ph.D.
sous-ministre du Bien-être social
Ministère de la Santé nationale
et du Bien-être social
Ottawa, Ontario

Madame Molly Lamb Bobak
Fredericton, Nouveau-Brunswick

Jean-Louis Roux
Montréal, Québec

Le 31 décembre 1970

L'honorable Gérard Pelletier, C.P., M.P.
Secrétaire d'Etat du Canada

Monsieur le Ministre,

J'ai l'honneur de vous présenter, conformément
aux dispositions de l'article 20 (1) de la Loi
nationale sur le film, de 1950, le trente et
unième rapport de l'Office national du film du
Canada pour l'année budgétaire se terminant le
31 mars 1970, au cours de laquelle M. Hugo
McPherson a exercé les fonctions de Commissaire
du gouvernement à la cinématographie.

Les membres du Conseil d'administration de
l'Office national du film ont approuvé ce
rapport lors de leur réunion du 17 octobre
1970.

Votre tout dévoué,

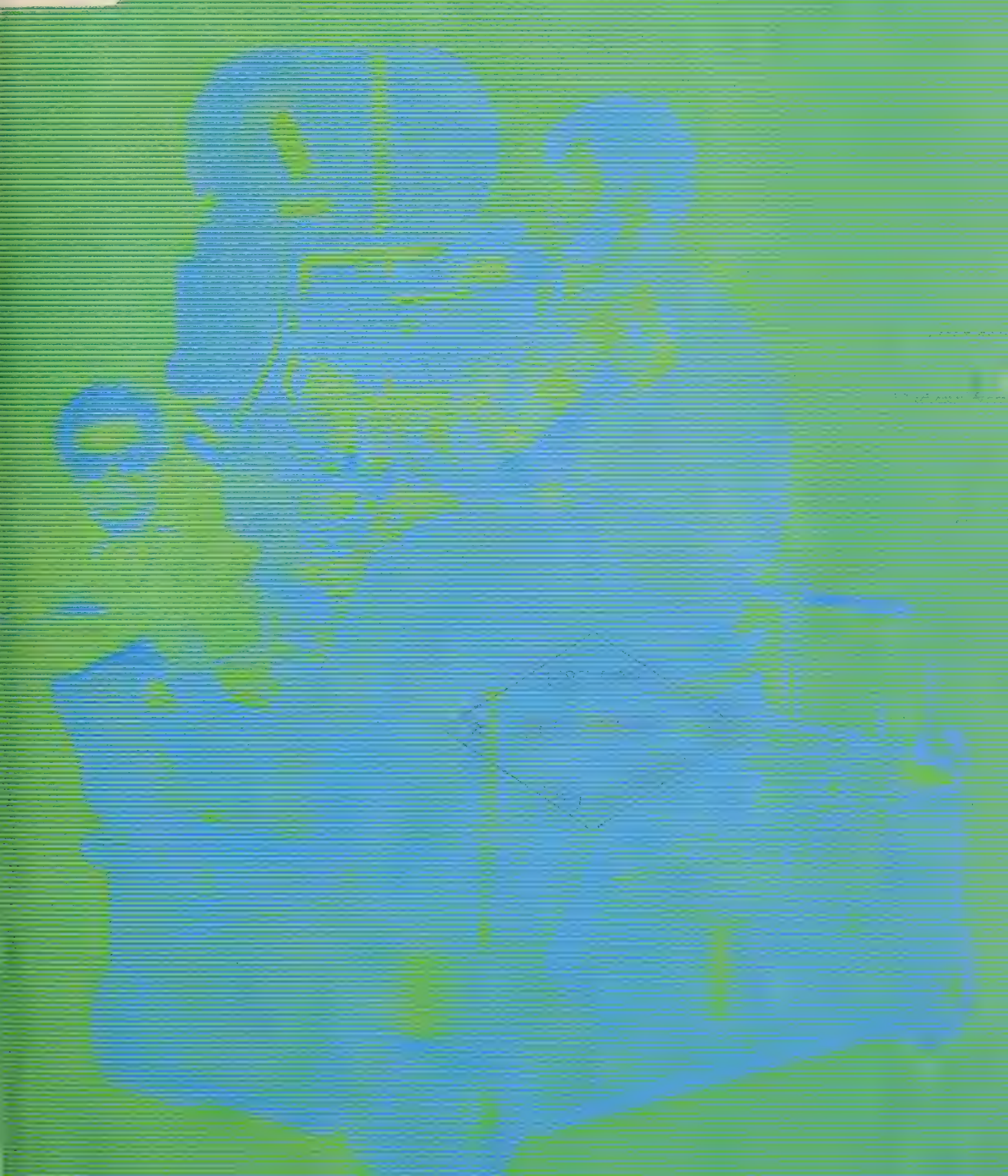
Le Commissaire du Gouvernement
à la cinématographie

**Office
national du film
du Canada**

**Rapport annuel
1969-70**



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December 17, 1971

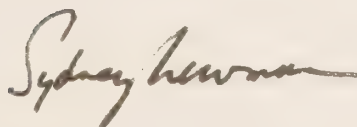
Honorable Gérard Pelletier, P.C., M.P.
Secretary of State for Canada

Sir:

I have the honor to present to you in accordance with the provisions of Section 20 (1) of the National Film Act, 1950, the thirty-second Annual Report of the work of the National Film Board of Canada for the year ended March 31, 1971, during which I took over as Government Film Commissioner in August 1970.

This report was approved by the Members of the National Film Board at their meeting of October 22-23, 1971.

Your obedient servant,

A handwritten signature in dark ink, appearing to read "Sydney Hewson". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Government Film Commissioner

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Members of the Board

Nine members constitute the National Film Board. Four of them, including the Government Film Commissioner, who is also Chairman of the Board, are from the public service and five are prominent citizens representing the five major geographical regions of the country.

Listed here are the Members of the Board during the 1970-71 fiscal year.

Hugo McPherson, Ph.D.
Government Film Commissioner
and Chairman of the Board
(resigned as of July 10, 1970)

Sydney Newman
Government Film Commissioner
and Chairman of the Board
(appointed August 15, 1970)

Jean-Louis Roux
Vice-Chairman of the Board
Montreal, Quebec

W. R. Jack
Hatzic, British Columbia
(term expired June 8, 1970)

Peter John Lazarowich, Q.C.
Edmonton, Alberta

Phyllis M. Grosskurth, Ph.D.
Toronto, Ontario

Mrs. Molly Lamb Bobak
Fredericton, New Brunswick

A. W. Johnson
Secretary of the Treasury Board
Ottawa, Ontario

Gilles Bergeron
Assistant Deputy Minister
Department of Communications
Ottawa, Ontario

Paul Tremblay
Associate Under-Secretary
of State for External Affairs
Ottawa, Ontario

It was an unusual year at the National Film Board of Canada. It was perhaps also an unusual year in the country itself, and the Film Board being a mirror of the world we live in couldn't help but reflect this in its work and its organization.

The Government austerity program had left its mark, and the Unions were at loggerheads with NFB management's actions to implement economies. Morale was low and creativity suffered. English production was down, but at the same time distribution of our films in Canada reached an all-time high. So, while English production reflected the climate of the Film Board itself, French production reflected the political climate of Quebec. The French film-makers' conflicts were easier to define, and for them their films had a purpose and an intensity of self-expression. Their productivity was good. If some of the films became controversial, if some perhaps were not as objective as might be claimed, they were created out of a sincere desire to discover the truth, and perhaps also a part of a solution.

So then, the Film Board, much admired the world over, too little known in Canada where it is supported and yet not unconditionally believed in, was beginning to ask itself a lot of questions. Image-creating techniques and distribution were changing, the mass media were in for review, and the commercial film industry in Canada was growing rapidly.

What now the Film Board? What for, and why?

In the midst of this maze of unanswered questions, the Film Board changed top management. Sydney Newman was appointed Government Film Commissioner in August 1970, and André Lamy joined him as Assistant Film Commissioner. Both had a considerable background of experience in the film and television industries. Theirs was not only to ask these questions, but also to find the answers, and to find them soon. Theirs, too, was the job of re-stimulating the Board's creative potential to a purpose, to give Canada the renewed pace-setting leadership that only a free and publicly supported organization can give. Only public money could, for example, have realized the Challenge for Change/Société Nouvelle concept, which is exciting the imagination of community groups, sociologists, politicians, cable companies, etc. across Canada and in the United States. It is recognized, too, that the Film Board has been the cornerstone of the Canadian film industry. Seventy per cent of the best people making films in Canada are graduates from the Board.

In 1970 a new era began at the NFB. A detailed study was undertaken, all purposes and practices were re-evaluated, some reorganization took place, and plans were made for the future. Without sacrificing depth or sincerity, a certain show-biz flair was going to be injected into some of the films, to

excite mass audiences. Plans were made to get a balanced proportion of our films seen on peak-time national television. Plans were also made to produce such films next year.

The breakthrough here could only come with the Board's agreement to the insertion of commercials, an issue that was strongly opposed on ethical grounds, both by the Board's creative staff and by the Members of the Board. After months of self-analysis and discussion, the Board Members agreed to make this concession to reality, in order to give the Board's films a chance to reach the widest possible mass audiences in Canada.

In the area of sponsored films a special division was set up to give government departments a more efficient, economic and integrated service. Plans were made to tender an increasing quantity of sponsored films to private film-making companies, to assist further the growth of Canada's film industry.

The groundwork was laid for new film programming and new distribution methods. Most significant this year was the Board's first and major step into the "new technology". The Board was the largest library of films to make its products available for conversion to electronic video recording (EVR) cartridges, to be used on closed circuits through television sets. Some 100 films will be released initially in this format under an agreement signed by the Board with Canadian and U.S. distributors.

But top priority still was to know that each dollar was well spent, that productivity was good, and that staff morale was high. First proof of the latter was a two-year labor contract amicably concluded with our creative and technical staff -- the Syndicat général du cinéma et de la télévision.

To quote the comment by James Thurber: "Let us not look back in anger, nor forward with fear, but around with awareness."

The Film Board is looking back at 1970-71 with a certain amount of astonishment. It is aware of its solemn role in these times, and realizes that its films and visual materials must reflect and help shape Canada's history.

The Board is confident of its future.

The two production branches at the Film Board, English and French, are a microcosm of what Canada is, or ideally should be all about: two peoples, two cultures, expressing their views and their identities in their own mentality and language, under one and the same roof. Each production branch interprets multi-cultural Canada to Canadians and to people abroad through its own cultural and social preoccupations.

And more than that, the Board's total production provides a bridge for both cultures in Canada to see and understand their differences or similarities of feeling and expression -- for some of the English films are versioned into French, and some of the French films into English. By retaining the original flavor and cultural mentality of the films, the versions simply put the content across in the language understandable to the other culture.

The main objectives of the production branches are to reach wider audiences and to get closer to the moods and needs of the people of Canada.

Documentary film still constitutes the essence of the Board's program, which must continue to re-define its aims in the face of the new technology and of national and world production in all fields of cinema. Sometimes, fiction is the best and most dramatic way to explore certain subjects in depth.

Additionally, the Board must continue to bring a certain leadership to Canadian cinematography. It must use to the maximum such creative and technical experience as it has acquired, and translate it into films that reflect the problems, the joys, the mood and the aspirations of Canadians.

Two program committees, one English and one French, establish programs and submit them to the Film Commissioner for approval. The role of the committees is not easy. They must reconcile art and idealism with the Board's productive capacities as well as with the realities of the market place. They must serve the interests of distribution while being sensitive to the ideas of the creative personnel, and must come up with programs that also fit the mandate of the Board.

English Production

As the year progressed so did staff morale, and the last five months of the fiscal year produced an outburst of productivity that made up for the first seven months and produced one of the largest carry-in activities (films shot during 1970-71 but not edited that year) in the history of the English Production Branch.

The budget of English Production was \$4,623,000. This figure included \$1,596,200 for sponsored productions.

Film and Multi-media Production (cont.)

English Production (cont.)

The division of programming resources was as follows:

Television	24.0%
Theatrical shorts	13.0%
Special audience films	13.0%
Challenge for Change	14.0%
Feature films	9.0%
Animation	6.5%
Co-productions	4.0%
Experimental	5.0%
Multi-media operations	6.0%
Versions	2.0%
Miscellaneous (training, cable TV, etc.)	3.5%
	100.0%

The breakdown of films produced was as follows:

Television	23
Theatrical shorts	37
Non-theatrical	44
Challenge for Change	6
Feature films	2
Experimental	10
Co-productions	4
Versions	15

...a total of 141 films.

One feature-length film was completed and another was partially shot in 1970-71. The first, A Matter of Fat, packed with factual detail about obesity, is the true-life ordeal of a 330-pound fat man who literally starves himself under medical supervision to lose 150 pounds. The other, Cold Journey, is the touching story of a young Indian boy's attempts to relate his home life on the reservation to the pressures of the "white man's" school.

Theatrical Shorts

It is in this category that end-of-the-year productivity was highest, with some 26 films shot but carried into 1971-72 for editing and completion. The seven shorts completed in 1970-71 include: Don't Knock the Ox, a nostalgic film evoking the past at a Maritime rural exhibition in which the ox pull is the main event; Pillar of Wisdom, an ironic glimpse into the initiation rites at a Canadian university; A Rosewood Daydream, in which a group of contemporary folk-rock singers bridge the generation gap by singing in old people's homes across Newfoundland; Temples of Time, where a mountain of the Rockies in all seasons and weathers is seen as a symbol of man's relationship to his environment.



A Matter of Fat

English Production (cont.)



Sad Song of Yellow Skin



A Little Fellow from Gambo

Television Films

Generally speaking, 1970-71 was a year of preparation and production of one-hour individual films for release in 1971-72 on the CBC English TV network.

Four one-hour films were completed, but as many as 16 other productions were either filmed or in various stages of completion by the end of the fiscal year.

The completed films: Sad Song of Yellow Skin, which won many international awards, including the much-coveted Robert Flaherty Award in England, is a very personal and moving film about the attempts of Westerners to bridge the gap of understanding with the Vietnamese people; Atonement, a comprehensive look at Canadian wildlife and the people working to conserve it; A Little Fellow from Gambo, an intimate profile of Premier Joseph Smallwood of Newfoundland.

Experimental Films

The English Production Branch continued to invest a small part of its budget in experimental short films in which the range of film technique was explored:

A Film for Max. The search of a modern urban married couple for a re-definition of their relationship to each other, to friends and to their environment.

N-Zone. A complicated free-form montage of a young man's past, present and, possibly, future.

Pandora. An experiment in back-projection and front-projection techniques used to explore poetic images of married love.

Animation Films

An important part of the animation program is the production of films commissioned by government departments. Two films, Best Friends and Where There's Smoke, were made for the Smoking and Health program of the Department of National Health and Welfare; the latter, by popular demand, is a compilation of the anti-smoking TV clips produced during the last five years. Three major films were commissioned for completion by June 1971: Hot Stuff, for the Dominion Fire Commissioner; In a Nutshell, for the Canadian International Development Agency; and Propaganda Message for Information Canada.

The animation program continues to explore new approaches in the animated film and, whenever practical and appropriate, the

Film and Multi-media Production (cont.)

English Production (cont.)

use of individual (as distinct from group) methods is encouraged, as in the films Paradise Lost, Doodle Film and Evolution.

Non-theatrical and Youth Films

This is a group of films aimed at specialized audiences, and it includes several production-training films worthy of wide distribution (Girls of Mountain Street and A One/Two/Many/World). Included also in this group were the following:

Loops to Learn By. The Board has now completed some 150 film loops (8mm) for its Special Education program, designed primarily for children who are perceptually handicapped, and hailed as a breakthrough by specialists working in this field.

A 16mm film, Loops to Learn By, has also been produced to show how these film loops are used in a variety of teaching situations and to set forth the philosophy behind their planning and production.

The Wish. Eight-year-old twin girls search for identity in the family scheme while on a visit to their grandparents' country cottage.

Pollution Front-line. A documentary reportage of a women's group organized to combat pollution, and their discovery of some of the problems of group action.

Multi-media Productions (including filmstrips)

One of the English Production Branch's outstanding productions in 1970-71 was Of Many People, a travelling multi-media show commemorating Manitoba's entry into Confederation. This audio-visual show, based on Gabrielle Roy's novel "Where Nests the Water Hen", uses multi-image techniques produced by a fascinating combination of interlocked slide and film projectors.

The Multi Media Unit also produced:

A second unique multi-media production, combining VTR, 16mm film and sound slides, with audience control buttons. Sponsored by the Department of Indian Affairs and Northern Development, it is being widely used by the department and by native peoples at workshops and conferences on education.

Of special interest in the "small products" area was a group of filmstrips and slide sets produced for the British Columbia Centennial and a series of Canadian-theme vista-sell loops for External Affairs offices abroad.

English Production (cont.)

During 1970-71 the Multi Media Division released a total of 32 filmstrips, 65 slide sets, 10 film loops, 3 multi-media kits, a 16mm film, 3 multi-media shows and 11 miscellaneous audio-visual items.

Co-productions

We have entered into co-production arrangements with the British Broadcasting Corporation on a number of film projects. The Conquered Dream and Netsilik I and II are examples of these. Both deal with the Arctic -- past and present. These films will also obtain release on CBC-TV in 1971-72.

The Conquered Dream is a review of man's achievements in the Arctic. The two Netsilik films give audiences an anthropological view of what life was like for the Eskimo before the advent of the white man's civilization.

Untouched and Pure is the last of the films made in co-production with the Swedish Film Institute. It is the film-maker's impressionistic, personal and wryly funny view of Sweden and its people.

Sponsored Productions

Aside from clips, filmstrips, etc. the English Production Branch produced some 61 films for government departments in 1970-71. In some cases, where Board and sponsor objectives coincided, it engaged in co-sponsorship. Atonement (see Television Films category) is a case in point. It will be released on CBC-TV in the 1971-72 season.

One of the more interesting sponsored projects undertaken during the year is the "wolf" program. Sponsored by the Canadian Wildlife Service as a three-year project, it has since produced one potential feature, a one-hour TV special accepted by CBC, a theatrical short and the possibility of a non-theatrical educational film. The one-hour TV special deals with the wolf as a symbol of our ignorance of the role of the predator in nature, of wildlife itself for that matter. The feature consists of the film-maker's fascinating relationship with wolves while making the film. The non-theatrical is a scientific study of wolf behavior, etc.

Summary

The English Production Branch entered the 1971-72 fiscal year with enough films in production or being completed to more than



Death of a Legend

Film and Multi-media Production (cont.)

English Production (cont.)

adequately meet the demand for theatrical and non-theatrical distribution of its short films.

Also, enough one-hour films were in hand to fulfill the CBC-TV contract for 1971-72. This involves the release of 13 one-hour films on prime time.

Toward the end of 1970-71 a new Director of Production was appointed, and the existing pool system was reorganized into units headed up by Executive Producers and supported by a Research Section and a Coordinator of Sponsored Production. The impact of this reorganization will not be felt until 1971-72.



Film and Multi-media Production (cont.)

French Production

For French Production the year 1970-71 was one of consolidation. The quantity of the films increased and the Board's French production made its presence felt more strongly than ever.

By maintaining three studios (Animation, Documentary and Fiction) a better use was made of human, financial and technical resources. Work methods were improved by increased delegation of authority.

This year the division of resources in the French programming was as follows: Documentary 60 per cent; Fiction 29 per cent; Animation 11 per cent.

The budget of French Production was \$2,836,000, with a permanent staff of 77 employees. When necessary, outside resources are enlisted (approximately 33 per cent of the total budget). The breakdown of films produced this year was as follows: 24 documentaries; 9 fiction films; 7 animation films. Added to these were 2 bilingual productions and 11 French versions of English originals.

For various government departments, French Production produced 2 original films in French and versioned 12 English originals into the French language.

In the category of film loops and film clips it produced 8 new productions, with 4 additional projects farmed out to private enterprise.

Productions completed represented a total screening time of 42 hours.

Documentary Studio

The subjects covered ranged from social, scientific and economic to artistic and political.

The 1970-71 year produced a variety of films and revealed a larger diversity in interpretation within the ranks of the French Production film-makers:

Faut-il se couper l'oreille? A round-table of Québécois artists discussing art integration and the best way to be up to date in our culture.

Fistule broncho-oesophagienne congénitale chez un adulte.
A medical document describing a new type of surgical operation.

Esguimaux. A study of an Eskimo society facing new elements brought by white civilization, this film is the story of a family living in the new context of a non-traditional habitation.

Film and Multi-media Production (cont.)

French Production (cont.)

Notes sur la contestation compares student revolt in four countries: Mexico, the United States, France and Canada.

Heureux comme un poisson dans l'eau. A strong and logical study of the problem of environmental pollution.

If Not... Bilingualism! Is it possible? If Not...

Motoneige. The fascinations of the snowmobile and its symbols of power.

Ski de fond. The rhythms of skiing in the peace of a winter landscape.

Les Philharmonistes. How the leisure civilization was discovered a long time ago by the workers of a pipe organ factory.

Ordinateur. If "the medium is the message" the graphic of the animation film could be influenced by the great possibilities of the computer.

Fiction Studio

French Production produced three commercial feature films this year. Mon oncle Antoine is a new feature by Claude Jutra. Jutra has directed a wide variety of films during the past 20 years. Mon oncle Antoine is set in a small Quebec village. It conveys the unique ambiance of Quebec as few films have. The story is about a teenage boy whose curiosity about life leads him to discover about sex, both virginal and worldly, about life and about death.

But the Board must also find and help develop new and young talent, for its own future and for the future of the Canadian film industry. That is why the program "Premières Oeuvres" (First Works) was set up and is being continued with enthusiasm and success. This program gives young film-makers a chance to express their ideas in films produced and supported by the Board. Results have been encouraging and some of the films have been distributed on television and in theaters. New talents are clearly emerging to bring something fresh to Canadian cinema.

Animation Studio

A certain number of films were of educational interest, such as Notions élémentaires de génétique on Mendel's laws. Three films were produced on multiplication, the result of three years of work and research.

Film and Multi-media Production (cont.)

French Production (cont.)

A number of films for children were produced, some using the technique of puppet animation.

The animation studio has been equipped with testing equipment that allows for the instant visualization of ideas.

Here, too, there was a concentration of efforts to create a team of young people to help build a solid animation studio. Experienced animators are training them, while pursuing their own work at the same time.

The three first films in production by this group were: Catuor, Cycles and Des ensembles. Films from this new studio have had a very encouraging reception, and the reputation of this group will soon be such as to add a great deal to the prestige of both the Board and Canada.

Summary

Although French Production is encouraged by the results achieved during the fiscal year, it realizes that much work must still be done. It will not achieve total satisfaction until all programs meet the requirements of the public. And this within the context of the Board's objectives and by utilizing to the maximum the resources of the NFB.



Mon oncle Antoine

During 1970-71 the Challenge for Change/Société Nouvelle program continued to develop new communications techniques to make Canadians increasingly aware of social change in contemporary society, and to involve them in the change process. In short, social change without confrontation, and the use of film and videotape as a social and cultural catalyst.

Initiated by the National Film Board in 1967 as a part of the Special Planning Secretariat's fight against poverty, Challenge for Change was formally joined in 1969 by its French-language counterpart, Société Nouvelle. The French Production team had also been experimenting with the use of film as a tool for social change.

The program is a unique joint experiment between the Film Board and certain government departments and agencies. In 1970 the Departments of Agriculture, National Health and Welfare, Labour, Regional Economic Expansion, and Secretary of State (Citizenship Branch), and Central Mortgage and Housing Corporation contributed funds jointly on a parity basis with the Board, and provided an input of ideas and resource information. A representative from each contributing department, as well as six representatives from the National Film Board, make up the committee, which is chaired by a representative of the Privy Council Office. Challenge for Change/Société Nouvelle is responsible directly to the Secretary of State via the Privy Council Office.

The program employs the medium of film and videotape to help Canadians identify situations in need of change. It teaches people to use communication techniques so that they themselves can find the solutions to their problems. The program seeks to make people aware of their problem-solving capacity, and to give them a voice in shaping decisions that affect their own lives. It teaches people to use cameras to express their very real problems on film. The Board loans easy-to-use portable videotape cameras to the groups and, when the equipment is taken back, we have left behind a group of people who have become self-sufficient in self-expression.

Challenge for Change/Société Nouvelle is a program concerned with breaking down barriers to understanding and communication between people with common interests and common problems, and between people in government and those affected by government policies.

Nell and Fred, a film made during 1970, considers the problems of old age and whether present institutional care for the aged is adequate to the human needs of the old. Encounter on Urban Environment is the record of a process: a weeklong "encounter" between specialists from different disciplines and a broad spectrum of citizens of the Halifax/Dartmouth area. The

experts became catalysts to a community's self-examination, causing it to question itself, its various government and private services, and the responsibility of citizens themselves in shaping the future of their community.

In addition, as part of its collaboration with the Extension Department of Memorial University of Newfoundland, Challenge for Change/Société Nouvelle in 1970 assisted in producing six films: The Move, The Past -- The Present -- The Future, Introduction to Labrador, Urbain and Arthur Leblanc on Co-operatives, Tignish Cooperatives and The Specialists at Memorial Discuss the Fogo Films.

In the Drumheller Valley of Alberta, a disaffected mining area uncertain about its economic future, a community development worker from the University of Calgary had been trained by Challenge for Change in the techniques of using videotape, and had been working to encourage articulation of problems faced by people in the valley. When a group of citizens in the town of Rosedale saw videotapes that had been made in Drumheller, four miles away, they quickly learned to use the video equipment and set out to interview other townspeople. Tapes of interviews were played back immediately after being filmed as well as at meetings of larger groups, and action committees were formed around issues raised, such as industrial development, recreation, the availability of gas, water and sewer facilities. Eventually, through the combined efforts of the townspeople, some results began to show: plans for a factory were initiated, construction was started on gas and water lines, and other towns in the valley began to invite the Rosedale Citizens' Action Committee to talk about possible joint actions.

Challenge for Change/Société Nouvelle contributed technical assistance, funds and/or hardware to citizens involved in similar efforts at local problem-solving in Vancouver, Moose Jaw, Winnipeg, Hull, Ottawa, Saint John (N.B.), and St. John's (Nfld.). It also experimented in using video as a feedback aid and discussion catalyst at the 1970 Canadian Conference on Social Welfare in Toronto, producing two edited tapes on actions and reactions at the conference.

In Thunder Bay, Ontario, working with a citizens' group called Town Talk, Challenge for Change/Société Nouvelle trained 13 local residents in 16mm film and half-inch video production, with the aim of creating a technical and programming resource for the use of the whole community. Putting half-inch video directly onto a cable (as opposed to broadcast) system, the team cablecast up to four hours per week of live and taped programs, often at the request of local groups. The production group also organized technical workshops to train more people from the area, and arranged for exchanges of program tapes with other, smaller northern Ontario cable systems. Two short

films by the trainees on local themes also resulted (The Superior Scrapbook and ...And a Broom Factory).

Research arising out of the Thunder Bay community cable television experience, and from a similar one in Normandin, Quebec, resulted in the program's preparation of a brief to the CRTC public hearings, which was widely covered in the press. A special issue of the Challenge for Change Newsletter, on "Community Cable Television and You", was published. The Newsletter normally has a mailing list of 10,000 but so great were the requests for this particular issue that 26,000 extra copies were printed and circulated.

Many other communities across Canada have begun to investigate the possibilities of using community cable television. Challenge for Change/Société Nouvelle has assisted groups in Hamilton, London, Vancouver and Montreal in originating community cable programming of local interest and has become a forum of communication for groups involved in developing such communications skills.

On the French side of the Challenge for Change/Société Nouvelle program, many exciting projects were undertaken during 1970-71:

Un lendemain comme hier. A 42-minute film shot in the Lac St-Jean region and in Montreal. The film analyzes the disrupted life of a Montreal worker who originally came from Lac St-Jean. It analyzes the effects of migration, the adaptation to new values, and the conflicts of transition from rural to urban-industrial life.

La noce est pas finie. A feature-length fiction film made in collaboration with a group of citizens from New Brunswick. Fiction is used deliberately as a catalyst in a cinematographic project of cultural animation, in order to reveal the elements of a certain milieu. The film is at once an animation experience and a socio-drama -- an experiment in presenting reality through the bias of fiction.

Qu'est-ce qu'on va devenir? A study of Baie St-Paul, typical of small towns of Quebec with their problems of unemployment, depopulation and abandoning of land, the film presents a micro-society from oldest citizen to the youngest.

Mines d'or. A study on videotape of the consequences of the abolishment of government subsidies to gold mines.

Urbanose. A series of six films on the physical aspects of the city. The project presents three aspects: it shows a global view of the perimeters of urban evolution, it suggests possible solutions, and it establishes a link between those who make the decisions and those who have to live with them. The series is aimed toward mass exposure on television, as well as distribution by theme and subject to groups interested in all aspects of the problems of urbanism.



La noce est pas finie

Région 80. This project is a communication experience by a diversified team from a cross-section of the population of the Lac St-Jean region. It involves both film and videotape. On the film side, production was concentrated mainly on a feature-length documentary devoted to aspects of this Quebec forest region and the people living there. On the side of videotape production, Société Nouvelle set itself the goal of creating an entirely novel and permanent structure of communications, with total citizen access. One of the objectives was the creation of three community television channels: in Normandin (serving five towns), in Dolbeau-Mistassini and in St-Félicien.

Apart from the film and videotape productions, which were all carried out in collaboration with the citizens and organizations of the milieu concerned, a number of special projects have been undertaken by the Board's Distribution personnel attached to the Société Nouvelle team. The team participated intensively in the conference "Milieu 70" organized in Winnipeg in October 1970. The theme of the conference was the order of priorities regarding change in the Canadian milieu. Videotaped productions were also used in a program concerning children of pre-school age. Société Nouvelle was also instrumental in audio-visual initiation courses to train leaders of social and community centers. Four videotape productions were completed for the Catholic School Commission in Montreal.



Un lendemain comme hier

Production Summary 1970-71

Motion Picture Films produced by the National Film Board

	<u>Originals</u>	<u>Versions and Revisions</u>	<u>Sub-total</u>	<u>Total</u>
NFB Program:				
English	31	17	48	
French	34	11	45	
Bilingual	4	1	5	
Foreign	-	61	<u>61</u>	159
Sponsored Program:				
English	29	6	35	
French	4	12	16	
Bilingual	4	-	4	
Foreign	-	6	<u>6</u>	61

Other Motion Picture Items produced by the National Film Board

	<u>Film Clips</u>	<u>Film Loops</u>	
NFB Program	17	25	42
Sponsored Program	18	3	21

Picture Information and Visual Aids produced by the National Film Board

	<u>Filmstrips</u>	<u>Slide Sets</u>	<u>Multi- media Kits</u>	<u>Vista- sell Loops</u>	<u>Multi- media Shows</u>	<u>Sound-Slide Productions</u>	
NFB Program	12(E) 11(F) 1(Bil)	57(Bil)	2(E) 1(F)	-	-	-	84
Sponsored Program	6(E) 2(F)	7(Bil) 1(E)	-	7(Multi)	2(E) 1(F)	1(E) 2(F) 1(Bil)	30
Total National Film Board completions							<u>397</u>

Produced under contract by commercial companies for Sponsored Program

	<u>Originals</u>	<u>Versions and Revisions</u>	<u>Sub-total</u>	
English Motion Picture Films	9	2	11	
French Motion Picture Films	-	4	4	
English Film Clips	5	-	5	
French Film Clips	-	4	<u>4</u>	24
Total number of production completions				<u><u>421</u></u>

National Film Board

Awards 1970-71

Alinsky Went to War

"Chris". Chris Awards, Columbus, Ohio, U.S.A.

Around Perception /
Autour de la perceptionSilver Medal (2nd award). International Exhibition of
Scientific Films, Buenos Aires, Argentina.

The Ballad of Crowfoot

Blue Ribbon Award. American Film Festival, New York, N.Y.

The Best Damn Fiddler
from Calabogie to Kaladar

Diploma of Merit. Melbourne Film Festival, Australia.

Bing Bang Boom

Blue Ribbon Award. American Film Festival, New York, N.Y.

Selected for University Exhibition. ANZAAS, Sydney, Australia.

Blake

Best Film under 30 Minutes. Canadian Film Awards, Toronto.

Accepted. Society of Film and TV Arts, London, England.

Bozarts

Bronze Medal. Mostra internazionale d'arte cinematografica,
Venice, Italy.

Bronze

Silver Medal. Mostra internazionale d'arte cinematografica,
Venice, Italy.

The Children of Fogo Island

Certificate of Merit. Conference on Children, Washington, D.C.



Blake



Bronze

National Film Board

Awards 1970-71 (cont.)

Christopher's Movie Matinee	Certificate of Merit. Adelaide/Auckland International Film Festival, Australia.
Continental Drift	Accepted. Society of Film and TV Arts, London, England.
Cosmic Zoom	Diploma of Honor, with Special Mention to the film. International Exhibition of Scientific Films, Buenos Aires, Argentina.
Chuckwagon .	Silver Plaque. Tourist Film Festival, Cagnasco, Novare, Italy.
Danny and Nicky	Certificate of Merit. Conference on Children, Washington, D.C.
D N A	Diploma of Honor. International Exhibition of Scientific Films, Buenos Aires, Argentina.
Elément 3	Festival Trophy. International Festival of Short Films, Salerno, Italy.
Espolio	Accepted. Society of Film and TV Arts, London, England.
Etude en 21 points	Golden Trigal. International Festival of Sports and Tourism Films, Kranj, Yugoslavia.
L'évasion des carrousels	Certificate of Merit. International Film Review, Colombo, Ceylon.
Flight	Hemi Award for Best Short Subject. Hemisfilm '70, San Antonio, Texas.
Hiroko Ikoko	Silver Medal. International Festival of Films for Children, Venice, Italy.
The Hoarder	Plaque and Diploma. International Festival of Films for Children, Teheran, Iran. Mention for Animation. Festival of Short Films, Buenos Aires, Argentina.

National Film Board

Awards 1970-71 (cont.)



Hiroko Ikoko



Multiple Man/L'homme multiplié

L'homme multiplié /
Multiple Man

Gold Medal (First Prize). Semana internazionale de cine en color, Barcelona, Spain.

Gold Plaque (First Prize) for Best Entry. Silver Plaque (First Prize) for modern technique. International Festival of Short Films, Buenos Aires, Argentina.

The House that Jack Built

Certificate of Honor. Rockville Film Festival, Rockville, Maryland, U.S.A.

Isotopes in Action

Best Specialized Film. Society of Film and TV Arts, London, England.

Atome d'or. International Festival of TV Films, Rome, Italy.

Laurette

Certificate of Merit. Conference on Children, Washington, D.C.

Legend

Red Ribbon Award. American Film Festival, New York, N.Y.

Best Experimental Film. Canadian Film Awards, Toronto.

A Little Fellow from Gambo

Best TV-Information Public Affairs Film. Canadian Film Awards, Toronto, Ontario.

Best Non-actor of the Year Award -- to Mr. J. Smallwood. Canadian Film Awards, Toronto.

National Film Board

Awards 1970-71 (cont.)

Maboule	Cup. Experimental Films category. International Festival of Short Films, Salerno, Italy.
A Matter of Fat	Best Film over 30 Minutes. Canadian Film Awards, Toronto.
A Matter of Survival	Blue Ribbon Award. American Film Festival, New York, N.Y.
Metamorphoses / Métamorphoses	Silver Medal. International Festival of Films for Children, Venice, Italy.
Mrs. Case	Best Black-and-white Cinematography. Canadian Film Awards, Toronto, Ontario. Certificate of Merit. Conference on Children, Washington, D.C.
Mrs. Ryan's Drama Class	Certificate of Merit. Conference on Children, Washington, D.C.
Music for Children	Certificate of Merit. Conference on Children, Washington, D.C.
North	Certificate of Excellence. Sunset Magazine Travel Film Festival, Anaheim, California.
The Oshawa Kid	Best Non-dramatic Script. Canadian Film Awards, Toronto.
Pas de deux (bilingual)	Emily Award and Blue Ribbon Award. American Film Festival, New York, N.Y. Best Short Film. International Film Festival, Panama. Festival Trophy. International Festival of Short Films, Salerno, Italy.
Prologue	Robert Flaherty Award. Society of Film and TV Arts, London, England. First Prize. International Film Review, Colombo, Ceylon.
Québec en silence	Silver Medal. International Festival of Films on Art, Venice, Italy.
The Rise and Fall of the Great Lakes	Best Specialized Film. Society of Film and TV Arts, London, England.

National Film Board

Awards 1970-71 (cont.)

Les rochassiers

Selection Committee Cup. International Mountain Festival, Allos, Haute Provence, France.

Diable d'or (documentary category). International Alpine Film Festival, Les Diablerets, Switzerland.

Prix scultura "Tederof". International Festival of Sports Films, Cortina D'Ampezzo, Italy.

Sad Song of Yellow Skin

Special Award for Reportage. Canadian Film Awards, Toronto.

Robert Flaherty Award. Society of Film and TV Arts, London, England.

60 cycles

Diploma of Honor. International Festival of Sports Films, Cortina D'Ampezzo, Italy.

Ski de fond /
Cross-country Skiing

Carlo Alberto Chiesa Cup (Best Film made for TV). International Festival of Sports Films, Cortina D'Ampezzo, Italy.

Spheres / Sphères

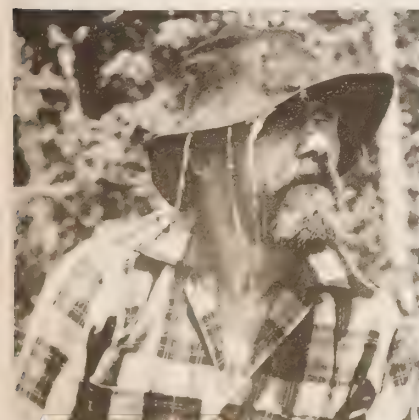
Special Mention (Experimental Films category). International Festival of Experimental and Documentary Films, Cordoba, Argentina.

The Summer We Moved
to Elm Street

Certificate of Merit. Conference on Children, Washington, D.C.

Summerhill

Certificate of Merit. Conference on Children, Washington, D.C.



The Rise and Fall of the Great Lakes



Les rochassiers

National Film Board

Awards 1970-71 (cont.)

The Things I Cannot Change	Certificate of Merit. Conference on Children, Washington, D.C.
To See or Not to See	Film of the Year and Best Animated Film. Canadian Film Awards, Toronto.
Untouched and Pure	Silver Hugo. International Film Festival, Chicago, Illinois.
Walking	Silver Boomerang. Melbourne Film Festival, Australia. Diploma of Merit. International Festival of Short Films, Salerno, Italy.
We're Gonna Have Recess	Certificate of Merit. Conference on Children, Washington, D.C.
What on Earth?	Cup. International Festival of Short Films, Salerno, Italy.
You Are on Indian Land	Blue Ribbon Award. American Film Festival, New York, N.Y. Special Award for Excellence. Canadian Film Awards, Toronto.



Her Imperial Majesty, Farah Pahlavi, Empress of Iran and patron of the annual Teheran International Festival of Films for Children, presents a Diploma of Honor for the film *L'évasion des carrousels*. Accepting on behalf of the National Film Board of Canada is Roger Blais.

Technical and Production Services

"Without art, technique is impossible. Without technique art is impossible."

At the National Film Board, audio-visual technology is the responsibility of the Technical and Production Services Branch. Specifically, the primary objectives of the Branch are: the provision of established technological services to the Production and Distribution Branches; the planning, testing and development of new or improved equipment and methods; the provision of advice and counsel to other government agencies on matters relating to film and visual technology generally; and the compilation and distribution of technical literature to commercial film laboratories and recording studios.

These objectives are carried out by the following principal divisions: film processing and printing; sound recording and equipment maintenance; camera and lighting equipment maintenance; stage operation; animation, optical and title photography; equipment engineering, construction and repair; technical production control and liaison; stock-shot and library services; and technical research and development. Changes both to equipment and to methods (mechanical, chemical and electronic) must be continuous -- to meet new and unusual production requirements, to effect economies and to enhance the quality of our products.

Technical Improvements

A few examples of technical improvements incorporated during 1970-71 are:

- An NFB-designed reduction step-printer for 35mm to 16mm transfer using a standard additive color light source.
- The installation of a reclaiming device to effect economies in the use of film cleaning solvent and to reduce atmospheric pollution.
- The introduction of a number of small but important technical innovations in optical printing equipment and methods, for the production of special films.
- A unique animation stand for the French Production Branch.
- A completely rebuilt machine for high-speed processing of 16mm color print film.
- The final outfitting of all sound re-recording theaters with the most advanced equipment for this function.

Electronic Developments

There was an increasing involvement in electronics throughout the Technical and Production Services Branch:

- A large increase in the use of industrial videotape recording

Technical and Production Services (cont.)

Electronic Developments (cont.)

equipment, especially in the Challenge for Change/Société Nouvelle program.

- A second animation stand was put under computer-directed operation.
- An increased testing, evaluation and demonstration of the new tape and film cassette systems, which can be played through a domestic television receiver.
- A study of workload patterns in the motion picture laboratory, by means of computer printout, to reduce manpower usage.

Aid to Private Industry

The various technical divisions continued the Board's policy of aid to private industry by:

- The provision of information and advice on sound quality, processing chemistry and process control, including the running of tests and the loan of special instruments.
- Making available drawings and specifications for various pieces of equipment developed by the Branch.
- The loan of cameras and lighting equipment in special emergencies where such equipment was not available elsewhere.
- The loan of camera and printing film stock in emergencies.
- The provision of special screening facilities.

Aid to Government Agencies

The demand from other government agencies for technical counsel and assistance has steadily increased. Some examples of this type of service are:

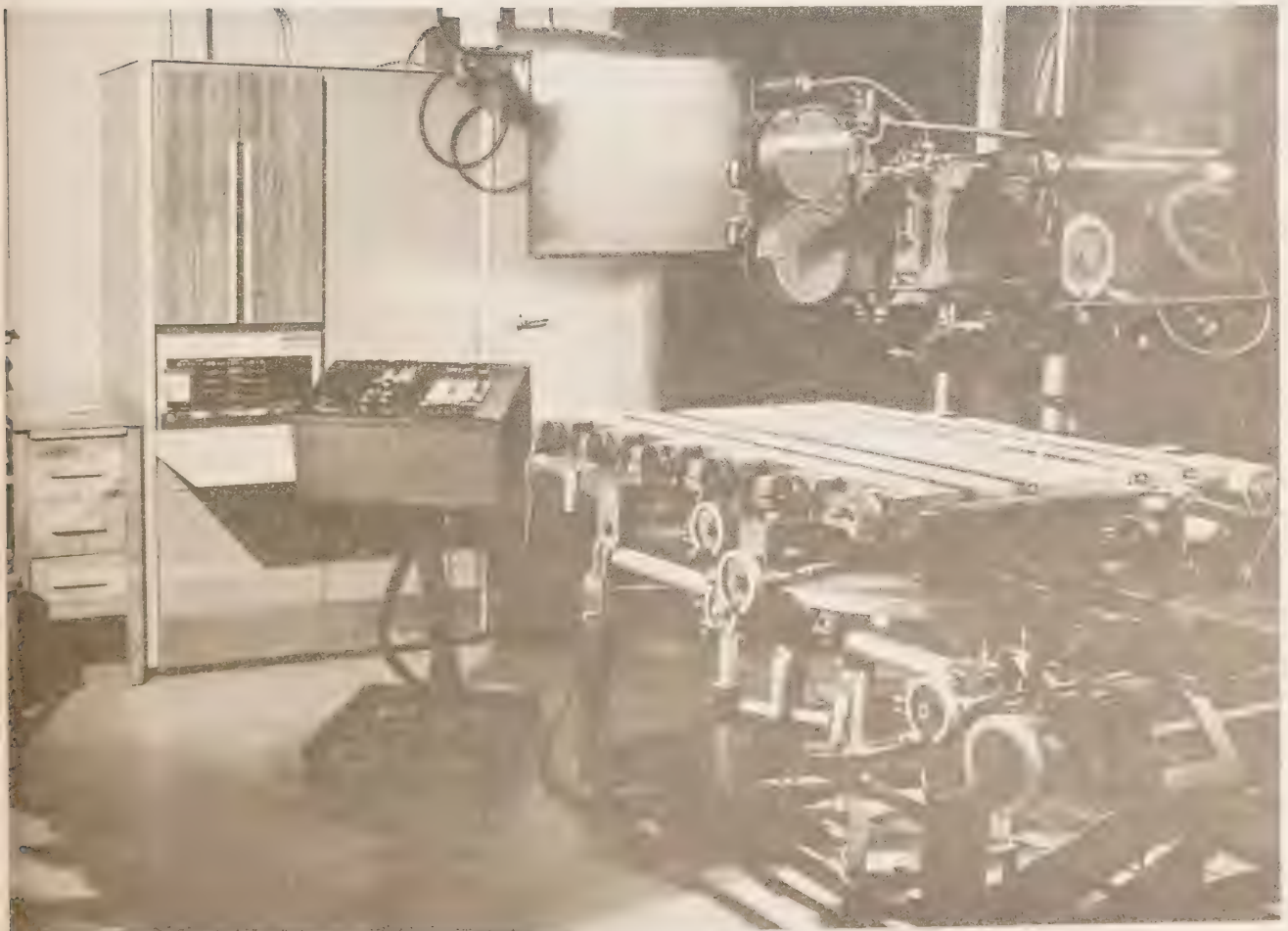
- The production of unique equipment for the Canadian Government Pavilion at Expo 70 in Osaka, Japan.
- The processing of motion picture film used in the Canadian Pavilion.
- The provision of a plant engineer and other technical personnel for the Pavilion.
- The outfitting of two buses and six smaller vans with a wide variety of audio-visual and other related equipment for the Canadian International Development Agency (CIDA); in this case for the Republic of Nigeria.
- Planning and procurement of hardware for the audio-visual-equipped CIDA briefing center in Ottawa.
- Technical advice for the Tunisian Government on problems relating to instructional programs designed for the farmers of that country.
- Technical coordination for a multi-media presentation for the National Research Council.

Technical and Production Services (cont.)

Aid to Government Agencies (cont.)

- The design and fabrication of automatic control apparatus for a portable multi-media equipment package for the Department of Indian Affairs and Northern Development.
- The design, construction and evaluation of hydrophones and other underwater communications equipment for the National Geographic and similar scientific societies.

The enormous capacity and flexibility for expression inherent in audio-visual media is bought at a price -- and this price lies almost entirely on the technical side. The Technical and Production Services Branch carries an increasingly complex burden to ensure the greatest possible artistic freedom for those on the production side.



Computer controlled and operated animation stand

Technical Operations Summary 1970-71

	<u>1970-71</u>	<u>1969-70</u>
<u>Motion Picture Laboratories</u>		
Footage processed:		
35mm Black and White	1,076,400	1,275,000
35mm Color	4,215,000	3,546,000
16mm Black and White	10,588,000	12,444,000
16mm Color	<u>12,852,000</u>	<u>11,869,000</u>
Total footage	<u>28,731,900</u>	<u>29,134,000</u>
8mm footage processed by outside laboratories	790,000	244,000
Negative Cutting:		
Hours invoiced	18,560	20,340
16mm Color original footage processed by outside laboratories	<u>1,623,000</u>	<u>1,367,640</u>
<u>Camera</u>		
Footage exposed:		
35mm Black and White	58,700	108,000
35mm Color	492,300	561,000
16mm Black and White	785,600	738,000
16mm Color	<u>907,200</u>	<u>670,000</u>
Total Footage	<u>2,243,800</u>	<u>2,077,000</u>
Location hours invoiced	45,701	52,779
<u>Sound Recording and Projection</u>		
Studio hours invoiced	3,032	3,096
Location hours invoiced	19,234	13,833
Re-recordings (reels)	1,403	1,524
Transfer of sound (hours invoiced)	5,434	4,186
Screening hours invoiced	6,768	5,768
<u>Engineering</u>		
Hours invoiced	26,853	25,125
<u>Animation, Opticals and Title Photography</u>		
Footage shot	292,529	314,224
Filmstrips shot	215	183
Filmstrip negatives	278	255
Filmstrip hours invoiced	1,313	926
Optical production hours invoiced	7,082	5,822
Animation production hours invoiced	<u>10,285</u>	<u>8,112</u>

In the world of cinema, distribution and production have only one great thing in common: a healthy suspicion of each other's aims and work. But for rare exceptions the distributor will complain that he has been delivered a product that nobody will want to see, by a film-maker who is utterly oblivious of his audience. The film-maker will firmly believe that the distributor is totally out of touch with the audience needs of the moment, and has therefore mishandled the distribution of the work of art supplied.

The truth, however, is somewhere in between, and the results of this seemingly incompatible marriage often astound both partners by their unexpected success.

This year, the total world audience of National Film Board of Canada productions was estimated to be more than half a billion: 650,000,000.

The National Film Board distributes its productions through normal commercial channels of sale to cinema, to television and to the educational market. Through its own 38 offices in Canada and abroad, as well as through Canadian diplomatic and trade posts in other countries, the Board loans its films without charge for non-commercial showings.

1970/71 was an unusual year for Distribution.

Non-theatrical Audiences

After a brief period of charging rentals the previous year, the Board has returned to the "free-loan" system of serving non-theatrical audiences in Canada. Demand climbed steadily, and a record 232,465 direct bookings were processed by NFB offices to an estimated audience of 23 millions from some 50,000 prints. It is estimated that another 261,000 bookings were made to an additional audience of 30 millions from prints on deposit with or sold to non-NFB libraries. The Montreal NFB office recorded more than a thousand bookings a week from its film library during the winter. Increased demands place a strain on the Board's regional resources and we are exploring new methods to deal with this. For example, the Calgary office opened its film shelves to public self-service this year -- a first experiment of its kind.

Outside Canada, over 82 million people saw our films through the free-loan service of Department of External Affairs posts and other agencies in some 100 countries around the world. The closing of the External Affairs post libraries in Chicago and Seattle caused a drop of almost 50 per cent in non-commercial distribution in the United States, Chicago having been the most active library.

A film library was established in the new Canadian Embassy in

Distribution (cont.)

Non-theatrical Audiences (cont.)

Peking, as the Board's first contact with one of the largest potential overseas audiences.

Films for Tourists

In travel film distribution abroad, the Canadian Government Travel Bureau assumed the costs; in previous years they were shared with the Board.

Distribution of Canadian travel films in the United States is handled by the Board through a nation-wide network of film deposits in public libraries. In Europe, NFB offices and External Affairs posts loan the films to the public. Close to 12 million people saw Canadian travel films in Europe and the United States. In Canada some 33 titles in English and 21 in French were available to television stations.

Regional Distribution

The National Film Board has 30 regional and district offices across Canada. Their purpose is to loan films, to sell them where possible, and to stimulate interest and participation in film as a medium of communication. The Board's distribution officers work closely with all sectors of the community; they carry out an educative function in teaching audiences how to apply films to a purpose. Their work is invaluable to schools and organizations, and they are trained to lead post-screening discussions. Their intimate contact with people across Canada is often of help when planning new productions.

Across the country, activities in the Board's offices were high. The demand for films was increasing. In Quebec, the Ciné-participation program showed excellent results. Ontario accounted for a good third of the Board's commercial revenue. In Manitoba an elaborate multi-media promotion of the Manitoba Centennial was a major event.

Theatrical Distribution

Bookings of NFB films into Canadian theaters passed the 10,000 mark this year, which is not far off the record of 1953-54 when 11,447 bookings were made. These figures become all the more impressive when one remembers that there are about 400 fewer movie houses in existence today than there were in 1953. Some 48 films were released to theaters, 32 in English and 16 in French.

Abroad we have 2,406 films under contract for theatrical showings in some 134 countries, which is significant when one considers the present problems of the short film in a troubled commercial film industry around the world.

Distribution (cont.)

Television

Both in Canada and abroad our productions this year were widely seen on television. In Canada, 139 contracts were signed with television stations involving 1,290 films, an increase of 80 per cent over last year's figures. These sales should reflect an increase in activity next year.

The French network of the CBC leased rights to 25 titles, the English network to 69.

Discussions with the Canadian Broadcasting Corporation for future prime-time showing of 13 special one-hour productions led to a contract with the English TV service. The Board reversed its position and agreed to the insertion of four commercial breaks per hour.

Abroad, 356 films were leased to television, bringing the total number of films under contract for television to 7,210. The NFB Netsilik Eskimo series has been sold to television stations in many countries. The films follow the seasonal pattern of the Netsilik and present an authentic and unique record of Eskimo culture before the coming of the white man.

Germany bought ten of these productions, the BBC is planning extensive programming for next year, and some have been shown on network television in the United States.

Print Sales

In 1970-71 the sales of 16mm prints to Canadian schools increased considerably. Sale of 16mm films, filmstrips, slide sets, multi-media kits and overhead projectuals returned \$1,299,415 gross revenue this year.

Revenue from print sales abroad also recorded an increase. Among the best sellers this year was Phoebe, a film story exploring the state of mind of a teenage girl when she realizes she is pregnant. Since its release in 1964, Phoebe has sold 1,363 prints in the United States alone.

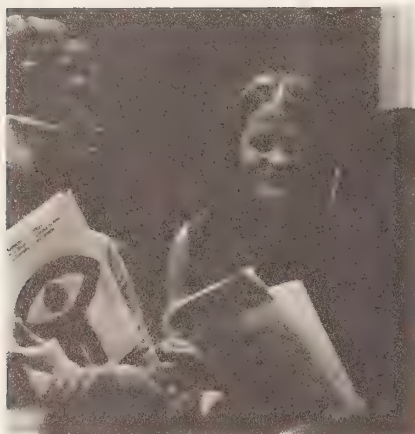
Revenue

Earnings from the commercial area increased by more than half-a-million dollars this year. Gross earnings were \$2,841,193. More than half this amount came from the sale of 16mm prints, mostly to schools in Canada and abroad. The rest of the earnings came from the sale of television and theatrical rights and the sale of small products (filmstrips, slide sets, film loops, etc.). One million dollars was earned abroad, the same as in the previous year. Total net revenue from theatrical distribution in Canada was \$88,507 in 1970-71, more than double what it was in 1969-70.

The significant conclusion, therefore, is that this year our income from sales increased by half-a-million dollars, and for the first time the better part was earned in Canada.

Summary

The Board's Distribution Branch finds suitable markets for our films, teaches people new uses, and remains in close touch with audience needs and reactions. The films of the Board's Production Branch interpret Canada to Canadians and to people abroad. The Board's Distribution Branch finds methods for increasing the audience for these films in Canada and abroad so that more people can see them.



Distribution Summary 1970-71

Theater Bookings

	<u>English</u>	<u>French</u>	<u>Total</u>
Canada:			
35mm	8,876	1,160	10,036
16mm	<u>5,992</u>	<u>777</u>	<u>6,769</u>
	<u>14,868</u>	<u>1,937</u>	<u>16,805</u>

Titles sold <u>1970-71</u>	Total Titles <u>on contract</u>
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Abroad:

United States	26	229
Europe (including United Kingdom)	163	1,328
Africa	97	392
Central and South America	1	179
Asia	33	132
Australia and New Zealand	<u>6</u>	<u>146</u>
	<u>326</u>	<u>2,406</u>

Telecasts

	<u>English</u>	<u>French</u>	<u>Total</u>
Canada:	<u>7,226</u>	<u>1,310</u>	<u>8,536</u>
Travel Films (telecasts reported)			<u>4,739</u>

	Titles sold <u>1970-71</u>	Total Titles <u>on contract</u>
Abroad:		
United States	4	383
Europe (including United Kingdom)	277	1,276
Africa	14	1,167
Asia	43	<u>4,000</u>
Central and South America	-	318
Australia and New Zealand	<u>18</u>	<u>64</u>
	<u>356</u>	<u>7,111</u>

Distribution Summary 1970-71 (cont.)

Print Distribution (NFB productions)

	<u>Sales</u>			<u>Loans</u>
	<u>Fed. Govt.</u>	<u>Other</u>	<u>Total</u>	
Canada:				
16mm Prints	1,790	6,435	8,225	7,654
Filmstrips *	916	73,919	73,835	939
Slide Sets *	177	17,754	17,931	623
8mm Prints *	11	7,761	7,772	51
Multi-media Kits *	16	2,006	2,022	15
Overhead Projectuals *	-	1,046	1,046	-

	<u>Sales</u>		<u>Loans</u>
Abroad:			
16mm Prints		7,875	3,447
Filmstrips		18,241	133
Slide Sets		1,196	458
8mm Prints		23,976	120
Multi-media Kits		35	11
Overhead Projectuals		-	-

* Provisional Totals

16mm Distribution

	<u>Bookings</u>
Canada:	
British Columbia (including Yukon)	28,014
Prairie Provinces (including N.W.T.)	62,459
Ottawa/Hull	11,467
Ontario	41,890
Quebec	49,212
Atlantic Provinces	39,423
	<u>232,465</u>

	<u>Screenings</u>	<u>Attendance</u>
Abroad:		
United States	337,379	15,894,448
Europe (including United Kingdom)	187,900	15,490,074
Asia	105,178	25,097,979
Africa	31,587	4,008,367
Central and South America	92,164	20,326,992
Australia and New Zealand	21,513	1,279,879
	<u>775,721</u>	<u>82,097,739</u>

The Board's Head Office is located in the nation's capital. Its Ottawa Services Branch represents the Board in Ottawa and supervises the coordination and integration of operations there.

The Branch plays an important role in advising the Government on questions related to Canadian cinematography. It often assists government departments and agencies by advising on film matters. It arranges for the production of departmental films to be made by the Board or contracted to private companies.

The Branch represents the Board by serving on a number of inter-departmental committees and by participating in other activities where the Board's presence is desirable.

The main divisions constituting the Ottawa Services Branch are Liaison, Still Photo and the Canadian Government Photo Center, together with the Ottawa office of the Distribution Branch which provides specialized distribution service to the region and to government departments and agencies. The Canadian Center for Films on Art is provided with space and receives various services from the Ottawa Services Branch.

Liaison Division

The Liaison division is the link between the Board and the government departments and agencies the Board is committed to serve in the production and distribution of sponsored films and related audio-visual materials.

Films commissioned by government departments and agencies in 1970-71 amounted to \$2,037,975, of which \$1,599,340 was for English productions and \$438,635 for French.

The Liaison division keeps departments informed on new audio-visual techniques and develops means of supporting government and departmental programs. It also serves in an advisory capacity.

Still Photo Division

The Still Photo division's program for the year consisted of the following activities:

- The Photo Gallery in Ottawa, the only one of its kind in Canada, is becoming the focal point for both the general public and photographers. The following exhibitions were presented:
A Time to Dream. A summer presentation of color and black-and-white photographs. Attendance: 8,696.
Three Canadian Photographers. An exhibition of the work of J. Flanders, G. Karkutt and S. Tata. Attendance: 1,987.

Ottawa Services (cont.)

Still Photo Division (cont.)

B.C. Almanac (H) C-B. Produced by 15 West Coast photographers. A new departure from the usual concept of exhibition. Attendance: 1,837.

Stones of History. Photographic essay on the Parliament Buildings by Chris Lund and Malak. Attendance: 5,057.

Newfoundland. A photographic essay on Newfoundland by John de Visser. Attendance: 3,975.

- Two new Image books, which are photographic catalogues from certain shows, were produced and presented at the Photo Gallery: Image 7 -- from Polyptyque Deux by Normand Grégoire. Image 8 -- From B.C. Almanac (H) C-B, comprising 15 booklets presented in book form. The Image series is sold through major bookstores across Canada as well as by Information Canada bookshops, and it is also distributed in the United States.
- A major hard-cover book from the exhibition A Time to Dream -- Rêveries en couleurs was produced for Information Canada and will be distributed by McLelland & Stewart in September, 1971.
- New excellent additions to the Fine Print Collection were made possible from constant contact with photographers.
- During the past year, 41 travelling photographic exhibitions were in constant circulation in Canada. The Still Photo division arranged for ten of these shows to be distributed by art galleries and cultural agencies across Canada.

The following new shows were prepared and assembled:

A Time to Dream (2 sets).

Many Happy Returns (2 sets). A salute to the Northwest Territories.

Rural Architecture, Ontario.

End of an Era, Shanghai -- 1949.

Image 6 (2 sets).

Polyptyque Deux.

A Time to Dream (for the Department of External Affairs, for exhibition tours abroad).

- Twelve photostories, designed for the national and international press, were released during the year. They included stories dealing with Arctic development and research, Canadian secondary industry, the Rue du Trésor in Quebec City, and personalities Ben Wicks, well-known cartoonist, and Bruno Gerussi, television and acting star.

Still Photo Division (cont.)

- Four audio-visual slide shows were produced:

Canada: A Year of the Land
Roundup in the Foothills
The Birds
Three in Color

These shows were presented at the Photo Gallery in Ottawa, as well as at photographic symposiums, conventions and meetings, and other public functions in Canada and the U.S.

- Additions to the Photo Library during the year were limited to photostory shooting and essential VIP shooting. Plans were finalized during the year for the transfer to Information Canada of the Photo Library and of photostories and photographic assignments commissioned by government departments and agencies. The transfer was scheduled to take place during 1971.

- Awards

Image 5: Award of Excellence, 1970, Communication Arts Magazine, California, U.S.A.

Image 7: One of four Canadian books to be included in the "Best Fifty Books" listed by the American Institute of Graphic Arts, New York, U.S.A.

Image 7: Winner in the Book Promotion and Editorial Club's "Look of Books 1971", Toronto, Canada.

Normand Grégoire Portfolio: Awarded the Graphica '71 Award, Montreal, Canada.

Canadian Government Photo Center

Established by Parliament in 1965, the Canadian Government Photo Center supplies still photographic processing and printing services to all federal departments and agencies. Its up-to-date labs are the largest in the Ottawa region.

Color services include custom quality film and sheet processing, and proofs, enlargements, prints and murals, slides and display transparencies, copy and related processes, and commercial photofinishing services.

Black-and-white services include high quality semi-automatic custom and commercial printing, portraits and passport photos, scan prints, contact proofs and murals, slides from negatives or artwork, processing film and making continuous tone, line and halftone negatives.

A small research and development laboratory is maintained and offers special consultation services.

Ottawa Services (cont.)

Canadian Government Photo Center (cont.)

Departments and agencies are encouraged to give the Photo Center custody of their negatives, which are stored under ideal conditions in a humidity-and-temperature-controlled area.

A photolab at Information Canada/Expositions has been in operation since 1968 under Photo Center management and has proved highly successful. The Photo Center's representative there maintains a liaison with the Expositions design staff and advises on shooting and photo printing.

Operating on a cost-recovery basis, during the 1970-71 fiscal year the Photo Center handled 10,035 orders for 60 departments and agencies, resulting in sales of \$541,596. Cost of sales was \$508,609, with a surplus on operations of \$32,987.

The highlights of the year's production included the provision of high quality enlargements for the exhibitions at the Board's Photo Gallery in Ottawa, for the Manitoba Centennial trailers, for display at Montreal's Man and His World, and for the Board's offices throughout Canada.

A large variety of materials was also produced for Information Canada/Expositions, for exhibitions, trade fairs and missions representing Canada abroad.

The Photo Center continued to offer a great variety of services, ranging from illustrations for a research document to the production of an eye-catching, 40-foot-long black-and-white mural on linen.

This year, in cooperation with Information Canada, the Photo Center embarked on a survey of existing audio-visual facilities and programs throughout the Federal Government.



The Honorable Jean-Luc Pepin, Minister of Industry, Trade and Commerce, presents the National Film Board's centennial book, *Canada - A Year of the Land*, to Premier Chou En-lai in Peking.

The staff complement of regular employees and those on a contract or term basis at the Board decreased from 955 as of March 31, 1970 to 921 as of March 31, 1971. The turnover rate was 4.8 per cent.

This year, the Personnel Branch successfully negotiated a two-year agreement with the Syndicat général du cinéma et de la télévision, whose membership represents the creative and technical staff of the Film Board. The settlement was arrived at on an amicable basis, reflecting a better comprehension between the staff and management.

Negotiations were also well advanced with the Public Service Alliance of Canada and the Professional Institute of the Public Service of Canada.



Production Completions 1970-71

Motion Picture Films produced by the National Film Board

NFB Program - English Originals

Don't Knock the Ox
13 minutes 6 seconds
color 35mm & 16mm

Doodle Film
10 minutes 33 seconds
color 35mm & 16mm

A Film for Max
74 minutes 6 seconds
color 16mm

Freeze-in
6 minutes 20 seconds
color 35mm & 16mm

Girls of Mountain Street
10 minutes 8 seconds
color 16mm

Half/Half/Three-quarters/Full
8 minutes 13 seconds
color 35mm & 16mm

Here's to Harry's Grandfather!
8 minutes 13 seconds
color 35mm & 16mm

The India Trip
50 minutes 50 seconds
color 16mm

Loops to Learn By
24 minutes 55 seconds
color 16mm

A Matter of Fat
98 minutes 42 seconds
color 35mm & 16mm

N-Zone
45 minutes 28 seconds
black-and-white 16mm

A One/Two/Many/World
15 minutes 38 seconds
color 16mm

Pandora
5 minutes 29 seconds
color 35mm

Paradise Lost
3 minutes 48 seconds
color 35mm & 16mm

Pillar of Wisdom
8 minutes 54 seconds
color 35mm & 16mm

Pollution Front-line
46 minutes 18 seconds
black-and-white 16mm

A Rosewood Daydream
14 minutes
color 35mm & 16mm

Temples of Time
42 minutes 27 seconds
color 35mm

That's the Price
40 minutes 45 seconds
color 16mm

Untouched and Pure
46 minutes
black-and-white 16mm
(Co-production with Swedish
Film Institute)

The Wish
27 minutes 33 seconds
color 16mm

Challenge for Change:

...And a Broom Factory
12 minutes 46 seconds
black-and-white 16mm

Citizen's Medicine
30 minutes 18 seconds
black-and-white 16mm

Encounter on Urban Environment
108 minutes
black-and-white 16mm

Introduction to Labrador
23 minutes 43 seconds
black-and-white 16mm

The Move
28 minutes 48 seconds
black-and-white 16mm

Nell and Fred
28 minutes 5 seconds
black-and-white 16mm

Occupation
46 minutes 56 seconds
black-and-white 16mm

The Past -- The Present --
The Future
25 minutes 33 seconds
black-and-white 16mm

Penticton Profile
28 minutes 41 seconds
color 16mm

The Superior Scrapbook
20 minutes 26 seconds
black-and-white 16mm

Production Completions 1970-71 (cont.)

Motion Picture Films produced by the National Film Board

NFB Program – French Originals

<u>Dimension soleils</u> 4 minutes 46 seconds color 35mm & 16mm	<u>Jean François Xavier de...</u> 85 minutes 28 seconds color 16mm	<u>Ordinateur</u> 6 minutes 33 seconds color 16mm
<u>En ce jour mémorable</u> 14 minutes 8 seconds black-and-white 16mm	<u>Mon enfance à Montréal</u> 63 minutes 59 seconds black-and-white 35mm & 16mm	<u>Les Philharmonistes</u> 57 minutes 55 seconds color 16mm
<u>Esquimaux</u> 57 minutes 51 seconds color 16mm	<u>Mon oncle Antoine</u> 110 minutes 20 seconds color 35mm	<u>Pizzagone</u> 24 minutes 33 seconds color 16mm
<u>L'exil</u> 94 minutes 43 seconds color 35mm	<u>Motoneige</u> 18 minutes 47 seconds color 35mm & 16mm	<u>Points de suspension</u> 3 minutes 13 seconds color 35mm
<u>Faut-il se couper l'oreille?</u> 27 minutes 50 seconds black-and-white 16mm	<u>N'ajustez pas</u> 2 minutes 1 second color 35mm & 16mm	<u>Pollu-sons</u> 14 minutes 30 seconds black-and-white 35mm & 16mm
<u>Fistule broncho-oesophagienne congénitale chez un adulte</u> 9 minutes 58 seconds color 35mm & 16mm	<u>Notes sur la contestation</u> 56 minutes 16 seconds black-and-white 16mm	<u>Stop</u> 84 minutes 38 seconds color 35mm & 16mm
<u>Heureux comme un poisson dans l'eau</u> 4 minutes 45 seconds color 35mm	<u>Notions élémentaires de génétique</u> 7 minutes 23 seconds color 35mm	<u>Ti-Coeur</u> 24 minutes 21 seconds color 16mm
<u>Hiroko Ikoko</u> 20 minutes 25 seconds color 35mm & 16mm	<u>La nuit de la poésie</u> 111 minutes 18 seconds black-and-white 16mm	<u>Un jour sans évidence ou ainsi soient-ils</u> 75 minutes 3 seconds black-and-white 16mm
<u>L'homme nouveau</u> 10 minutes color 35mm	<u>On est loin du soleil</u> 79 minutes 16 seconds color 35mm & 16mm	<u>Un pays sans bon sens</u> 117 minutes 7 seconds black-and-white 35mm & 16mm
<u>Hôtel Château</u> 58 minutes 46 seconds black-and-white 16mm		<u>Une balle de gin</u> 7 minutes 55 seconds color 35mm

Série: Chansons contemporaines:

La ville
3 minutes 14 seconds
color 35mm & 16mm

Production Completions 1970-71 (cont.)

Motion Picture Films produced by the National Film Board

NFB Program – French Originals (cont.)

Société Nouvelle:

La noce est pas finie
85 minutes 38 seconds
black-and-white 16mm

Qu'est-ce qu'on va devenir?
40 minutes 16 seconds
black-and-white 16mm

Un lendemain comme hier
41 minutes 55 seconds
black-and-white 16mm

Motion Picture Films produced by the National Film Board

NFB Program – Bilingual Originals

Catuor
3 minutes 53 seconds
color 35mm & 16mm

Cross-country Skiing
Ski de fond
6 minutes 26 seconds
color 35mm & 16mm

November/Novembre
9 minutes 30 seconds
color 35mm & 16mm

If Not...
28 minutes 46 seconds
black-and-white 16mm

Motion Picture Films produced by the National Film Board

NFB Program – English Versions and Revisions

Atomic Juggernaut
17 minutes 23 seconds
color 16mm

Game in 21 Points
11 minutes 18 seconds
color 35mm & 16mm

Northwest Passage
26 minutes 51 seconds
color 16mm

Beluga Days
14 minutes 52 seconds
color 35mm & 16mm

Hiroko Ikoko
20 minutes 25 seconds
color 35mm

Oddball
5 minutes 52 seconds
color 35mm & 16mm

Bronze
13 minutes 13 seconds
color 35mm & 16mm

Mother-to-be
75 minutes 18 seconds
black-and-white 16mm

Quebec in Silence
10 minutes 3 seconds
color 16mm

Congenital Broncho-oesophageal
Fistula in an Adult
9 minutes 58 seconds
color 35mm & 16mm

Saskatchewan -- 45° Below
13 minutes 50 seconds
color 16mm

Production Completions 1970-71 (cont.)

Motion Picture Films produced by the National Film Board

*NFB Program – English Versions and Revisions (cont.)*Contemporary Songs of
French Canada:Cerveau gelé2 minutes 20 seconds
color 35mm & 16mmNotre jeunesse en auto-sport2 minutes 56 seconds
color 35mm & 16mmTête en fleurs2 minutes 44 seconds
color 35mm & 16mmLes fleurs de macadam3 minutes 12 seconds
color 35mm & 16mmTaxi2 minutes 26 seconds
color 35mm & 16mmLa ville3 minutes 39 seconds
color 35mm & 16mm

Motion Picture Films produced by the National Film Board

*NFB Program – French Versions and Revisions*Blake19 minutes 17 seconds
color 35mm & 16mmEntre ciel et neige14 minutes 48 seconds
color 35mm & 16mmMatrioska4 minutes 46 seconds
color 35mm & 16mmChamps de l'espace18 minutes 38 seconds
color 16mmLa grossesse et la naissance12 minutes 16 seconds
color 16mmLa puberté chez les garçons9 minutes 33 seconds
color 16mmLa clinique des citoyens30 minutes 18 seconds
black-and-white 16mmLe jaune en péril58 minutes 5 seconds
color 16mmQui perd gagne98 minutes 42 seconds
color 16mmLe cycle menstruel de la femme7 minutes 20 seconds
color 16mmLes voitures d'eau (subtitled)110 minutes 33 seconds
black-and-white 16mm

Motion Picture Films produced by the National Film Board

*NFB Program – Bilingual Version*Citizens' MedicineLa clinique des citoyens30 minutes 18 seconds
black-and-white 16mm

Production Completions 1970-71 (cont.)

Motion Picture Films produced by the National Film Board

*NFB Program – Foreign Versions and Revisions*Atlantic Rescue

Portuguese

10 minutes 15 seconds

color 35mm & 16mm

Blake

Portuguese

19 minutes 35 seconds

color 35mm & 16mm

The Buildings Already Begun

Dutch

17 minutes 20 seconds

German

17 minutes 38 seconds

color 16mm

The Canadian Shield:Saguenay Region

Portuguese

11 minutes 48 seconds

color 16mm

Change in the Maritimes

Portuguese

13 minutes 26 seconds

color 16mm

Change in the Western Mountains

Portuguese

12 minutes 40 seconds

color 16mm

The Changing Forest

Portuguese

18 minutes 18 seconds

color 16mm

The Changing Wheat Belt

Portuguese

14 minutes

color 16mm

The Continuing Past

Dutch

24 minutes 3 seconds

German

24 minutes 25 seconds

color 16mm

The Devil's Toy

Portuguese

15 minutes 23 seconds

color 35mm & 16mm

Douglas PointNuclear Power Station

Dutch

26 minutes 5 seconds

color 16mm

The Drag

Italian

Spanish

8 minutes 53 seconds

color 16mm

Element 3

Dutch

46 minutes 8 seconds

color 16mm

Energy and Matter

Italian

8 minutes 43 seconds

Spanish

8 minutes 37 seconds

color 16mm

Fisherman's Fall

Portuguese

20 minutes 38 seconds

color 35mm & 16mm

Get Rid of Rats

Tamil

10 minutes 11 seconds

black-and-white 16mm

Henry Larsen

Finnish

16 minutes 33 seconds

black-and-white 16mm

The House that Jack Built

Portuguese

8 minutes 20 seconds

color 35mm & 16mm

Italian

8 minutes 20 seconds

Spanish

8 minutes 18 seconds

color 16mm

In One Day

Dutch

17 minutes 12 seconds

German

17 minutes 31 seconds

color 16mm

Invention of the Adolescent

Spanish

28 minutes 28 seconds

black-and-white 16mm

Isotopes in Action

Italian

Spanish

27 minutes 41 seconds

color 16mm

Joey

Spanish

28 minutes 41 seconds

color 16mm

Juggernaut

Danish

Norwegian

28 minutes 11 seconds

Finnish

Swedish

28 minutes 13 seconds

Dutch

27 minutes 51 seconds

German

28 minutes 8 seconds

color 16mm

Life in the Woodlot

Hindi

17 minutes

color 16mm

La machine à penser

Spanish

27 minutes 38 seconds

black-and-white 16mm

The Name of the GameIs Volleyball

Dutch

9 minutes 40 seconds

German

9 minutes 56 seconds

color 16mm

No Reason to Stay

Spanish

28 minutes 16 seconds

black-and-white 16mm

Oskee Wee Wee

Portuguese

10 minutes 50 seconds

color 35mm & 16mm

Production Completions 1970-71 (cont.)**Motion Picture Films produced by the National Film Board****NFB Program – Foreign Versions and Revisions (cont.)**Ottawa: Reflection of a Nation

Dutch
13 minutes 26 seconds
German
13 minutes 41 seconds
Portuguese
13 minutes 45 seconds
Spanish
13 minutes 43 seconds
color 16mm

Population Explosion

Dutch
14 minutes 32 seconds
color 16mm
Portuguese
14 minutes 52 seconds
color 35mm & 16mm
Spanish
14 minutes 51 seconds
color 16mm

Summer Pageantry

Portuguese
9 minutes
color 35mm & 16mm

Tattoo 67

Portuguese
19 minutes 59 seconds
color 35mm & 16mm

To See or Not to See

Portuguese
15 minutes 8 seconds
color 35mm & 16mm

Tugboat

Portuguese
15 minutes 34 seconds
color 35mm

Tuktuk and His Animal Friends

Italian
14 minutes 36 seconds
Spanish
14 minutes 31 seconds
color 16mm

Tuktuk and the Caribou Hunt

Italian
14 minutes 38 seconds
Spanish
14 minutes 31 seconds
color 16mm

Tuktuk and the Magic Bow

Italian
14 minutes 40 seconds
Spanish
14 minutes 36 seconds
color 16mm

Western Wheat

Hindi
24 minutes 51 seconds
color 16mm

The White Ship

Dutch
15 minutes 13 seconds
color 16mm

Motion Picture Films produced by the National Film Board**Sponsored Program – English Originals**Agriculture Canada

26 minutes 8 seconds
color 16mm
(Agriculture)

Airports for Export from Canada

20 minutes 26 seconds
color 16mm
(Industry, Trade & Commerce)

Atonement

50 minutes 35 seconds
color 16mm
(Co-production with
Canadian Wildlife Service)

Best Friends

5 minutes 41 seconds
color 35mm
(National Health and Welfare)

Bighorn

10 minutes 22 seconds
color 35mm & 16mm
(Co-production with
Canadian Wildlife Service)

The Conquered Dream

51 minutes 30 seconds
color 16mm
(Co-production with B.B.C.)

Death on the Highway

18 minutes 6 seconds
color 16mm
(R.C.M.P.)

Down to the Seas

16 minutes 50 seconds
color 16mm
(National Defence)

Emergency Blood Transfusion

15 minutes 56 seconds
color 16mm
(National Health & Welfare)

The End of the Nancy J

21 minutes 40 seconds
color 16mm
(Fisheries and Forestry)

Family House

16 minutes 8 seconds
color 35mm & 16mm
(Can. Housing Design Council)

Production Completions 1970-71 (cont.)

Motion Picture Films produced by the National Film Board

Sponsored Program – English Originals (cont.)

The Intertidal Life of the
North American Pacific Coast

Part 1: The Echinoderms

12 minutes 38 seconds

color 16mm

(National Museum of Canada)

The Intertidal Life of the
North American Pacific Coast

Part 2: The Anthropods

19 minutes 26 seconds

color 16mm

(National Museum of Canada)

The Intertidal Life of the
North American Pacific Coast

Part 4: Jelly-like, Worm-like
and Colonial Invertebrates

16 minutes 55 seconds

color 16mm

(National Museum of Canada)

Leadership: Know Your Man

15 minutes 43 seconds

color 16mm

(National Defence)

A Little Fellow from Gambo

56 minutes 11 seconds

color 16mm

(Co-production with C.B.C.)

Mastering a River

17 minutes 53 seconds

color 16mm

(Regional Economic Expansion)

North of 60-East

28 minutes 15 seconds

color 16mm

(R.C.M.P.)

Of Many People

25 minutes 13 seconds

color & black-and-white 16mm

(Secretary of State)

On the Critical Path

22 minutes 33 seconds

color 16mm

(Atomic Energy of Canada)

A Pleasant Duty

41 minutes 52 seconds

color 16mm

(Industry, Trade and Commerce)

P.O.E.T.

17 minutes 33 seconds

color 16mm

(National Defence)

A Special Place

12 minutes 38 seconds

color 35mm & 16mm

(Indian Affairs and Northern
Development)

Televisit:

Center for the Performing Arts

2 minutes 58 seconds

color 35mm & 16mm

(Industry, Trade and Commerce)

Televisit: 10 Miles per Hour

2 minutes 50 seconds

color 16mm

(Can. Govt. Travel Bureau)

This Was the Time

15 minutes 57 seconds

color 35mm

(Co-production with Indian
Affairs and Northern
Development)

Today and Everyday

23 minutes 51 seconds

color 16mm

(National Defence)

Tools for Training

11 minutes 7 seconds

color 16mm

(Industry, Trade and Commerce)

A Total Service

17 minutes 23 seconds

color 16mm

(Manpower and Immigration)

Motion Picture Films produced by the National Film Board

Sponsored Program – French Originals

Deux ans et plus

26 minutes 48 seconds

color 16mm

(Canadian Penitentiary Service)

L'homme et le froid

107 minutes 3 seconds

color 35mm & 16mm

(Co-production with Indian
Affairs and Northern
Development)

L'odyssée du Manhattan

7 minutes 45 seconds

color 35mm & 16mm

(External Affairs /
Energy, Mines and Resources /
Transport)

Les vrais cousins

52 minutes 51 seconds

black-and-white 16mm

(Co-production with O.R.T.F.)

Production Completions 1970-71 (cont.)

Motion Picture Films produced by the National Film Board

Sponsored Program – Bilingual (or multilingual) Originals

<u>Europort</u> 2 minutes 36 seconds color 16mm (Can. Expositions Commission)	<u>10 Miles/Hour</u> <u>10 milles/heure</u> 16 minutes 51 seconds color 35mm & 16mm (Co-production with Canadian Government Participation Expo 70)	<u>Travaux publics</u> 4 minutes 43 seconds color 16mm (Public Works)
<u>Go with Us</u> <u>Viens avec nous</u> 15 minutes 21 seconds color 16mm (National Defence)		

Motion Picture Films produced by the National Film Board

Sponsored Program – English Versions and Revisions

<u>Below Zero</u> 107 minutes 3 seconds color 35mm & 16mm (Co-production with Indian Affairs and Northern Development)	<u>Do It Yourself</u> 14 minutes 52 seconds color 16mm (Public Service Commission)	<u>Two Years or More</u> 26 minutes 48 seconds color 16mm (Canadian Penitentiary Service)
<u>The Catch</u> 17 minutes 26 seconds color 35mm & 16mm (Co-production with Indian Affairs and Northern Development)	<u>The Manhattan Odyssey</u> 7 minutes 45 seconds color 35mm & 16mm (Energy, Mines and Resources)	<u>Where There's Smoke</u> 11 minutes 41 seconds color 16mm (National Health and Welfare)

Motion Picture Films produced by the National Film Board

Sponsored Program – French Versions and Revisions

<u>L'agriculture, ce défi des temps modernes</u> 26 minutes 8 seconds color 16mm (Agriculture)	<u>Aux confins de l'univers</u> 22 minutes 33 seconds color 16mm (National Research Council)	<u>Comment jouer au volley-ball</u> 18 minutes 56 seconds black-and-white 16mm (National Health and Welfare)
<u>Aujourd'hui et chaque jour</u> 23 minutes 51 seconds color 16mm (Canadian Armed Forces)	<u>Ca marche</u> 19 minutes 10 seconds color 16mm (Manpower and Immigration)	<u>Et pourquoi pas?</u> 14 minutes 52 seconds color 35mm & 16mm (Public Service Commission)

Production Completions 1970-71 (cont.)

Motion Picture Films produced by the National Film Board

*Sponsored Program – French Versions and Revisions (cont.)*Les géniteurs

5 minutes

color 16mm

(Industry and Commerce)

Nous exportons des aéroports

20 minutes 26 seconds

color 16mm

(Industry, Trade and Commerce)

Pas de fumée sans feu

11 minutes 41 seconds

color 16mm

(National Health and Welfare)

La maison familiale

16 minutes 8 seconds

color 35mm

(Can. Housing Design Council)

Les outils de la formation technique

11 minutes 7 seconds

color 16mm

(Industry, Trade and Commerce)

Un siècle d'hommes

23 minutes 15 seconds

color & black-and-white 16mm

(Secretary of State)

Motion Picture Films produced by the National Film Board

*Sponsored Program – Foreign Versions and Revisions*Airports for Export from Canada

Spanish

20 minutes 26 seconds

color 16mm

(Industry, Trade and Commerce)

The Progenitors

German

Italian

Portuguese

Spanish

5 minutes

color 16mm

(Industry, Trade and Commerce)

Tools for Training

Spanish

11 minutes 7 seconds

color 16mm

(Industry, Trade and Commerce)

Other Motion Picture Items produced by the National Film Board

*NFB Program – English Film Clips*Highway Safety:Drink and Drive: 2

60 seconds

color 35mm & 16mm

Don Messer

2 minute trailer

color 35mm

A Matter of Fat

2 minutes 54 seconds

color 35mm & 16mm

Don Messer

50 seconds

color 16mm

A Little Fellow from Gambo

60 seconds

color 16mm

Sad Song of Yellow Skin

60 seconds

color 16mm

Don Messer

25 seconds

color 16mm

A Little Fellow from Gambo

30 seconds

color 16mm

Sad Song of Yellow Skin

20 seconds

color 16mm

Production Completions 1970-71 (cont.)

Other Motion Picture Items produced by the National Film Board

NFB Program – French Film Clips

Le jaune en péril

60 seconds
color 16mm

La noce est pas finie

20 seconds
black-and-white 16mm

Un pays sans bon sens

60 seconds
black-and-white 35mm & 16mm

Le jaune en péril

20 seconds
color 16mm

Prière de ne pas plier

20 seconds
black-and-white 16mm

Un pays sans bon sens

20 seconds
black-and-white 16mm

La noce est pas finie

60 seconds
black-and-white 16mm

Vive la France

3 minutes 8 seconds
black-and-white 35mm

Other Motion Picture Items produced by the National Film Board

NFB Program – English Film Loops

Pioneer Skills series:

(all color)
Baking Bread
The Blacksmith
Grist Mill

Elementary Science series:

(color)
Crystals

Other Motion Picture Items produced by the National Film Board

NFB Program – French Film Loops

Série: Physique moderne

(all color)
Electrostatique:
 Induction et capacité: 1
Electrostatique:
 Induction et capacité: 2
Electrostatique:
 Champ et induction
 électrostatique: 1

Série:

Sciences à l'élémentaire
(all color)
Accélération
Angles
Cristal
Symétrie

Production Completions 1970-71 (cont.)

Other Motion Picture Items produced by the National Film Board

*NFB Program – Bilingual Film Loops*Loops to Learn By series:

(all color)

Ball in the Basket

Broken Ladder

Camouflage

Categories: 2

Man on a Bench

Moon Mountains

Russian Dolls

Shape Secrets

Two into One

Where Is It?

Mathematics Varga series:

(all color)

The Tetrahedron

Order (things)

Equivalences (things A)

Equivalences (things B)

Other Motion Picture Items produced by the National Film Board

*Sponsored Program – English Film Clips*Anti-smoking: Party

60 seconds

color 16mm

(National Health and Welfare)

Language Without Words

60 seconds

color 35mm & 16mm

(Secretary of State)

A Little Fellow from Gambo

30 seconds

color 16mm

(Co-production with C.B.C.)

The Computer

20 seconds

color 16mm

(National Revenue)

A Little Fellow from Gambo

60 seconds

color 16mm

(Co-production with C.B.C.)

Manitoba: Children

60 seconds

color 16mm

(Secretary of State)

Language: Tower of Babel

60 seconds

color 35mm & 16mm

(Secretary of State)

Stop Smoking: Saltzman

60 seconds

color 16mm

(National Health and Welfare)

Other Motion Picture Items produced by the National Film Board

*Sponsored Program – French Film Clips*Anti-smoking: Fête

60 seconds

color 16mm

(National Health and Welfare)

Langage: Tour de Babel

60 seconds

color 35mm & 16mm

(Secretary of State)

La trompette

60 seconds

color 16mm

(Secretary of State)

Conservez votre santé: Amant

60 seconds

color 16mm

(National Health and Welfare)

Langage sans paroles

60 seconds

color 35mm

(Secretary of State)

Stop Smoking: Saltzman

60 seconds

color 16mm

(National Health and Welfare)

Production Completions 1970-71 (cont.)

Other Motion Picture Items produced by the National Film Board

Sponsored Program – Bilingual (or multilingual) Film Clips

Manitoba: Future

60 seconds
color 16mm
(Secretary of State)

Manitoba: Indians

60 seconds
color 16mm
(Secretary of State)

Manitoba: Pioneers

60 seconds
color 16mm
(Secretary of State)

Manitoba: Métis

60 seconds
color 16mm
(Secretary of State)

Other Motion Picture Items produced by the National Film Board

Sponsored Program – English Film Loops

Emergency Blood Grouping

color
(National Health and Welfare)

Emergency Cross Matching

color
(National Health and Welfare)

Other Motion Picture Items produced by the National Film Board

Sponsored Program – Multilingual Film Loop

Louisbourg: Archeology

color
(Indian Affairs and Northern
Development)

Picture Information and Visual Aids produced by the National Film Board

NFB Program – English Filmstrips

The Art of the Totem Pole

Charlie Squash Goes to Town
Evaluation Tests
for Filmstrip Projectors
Fort Walsh in the Cypress Hills

The Iroquois-Huron Nations

(Eastern Woodland Indians)
Life in a Beehive
Mechanized Logging
in Eastern Canada

Orchard City

Queen Charlotte Islands
Rideau Canal
Sainte-Marie Among the Hurons
The Town of Fort Steele

Production Completions 1970-71 (cont.)

Picture Information and Visual Aids produced by the National Film Board

NFB Program – French Filmstrips

Les aborigènes du Canada
Les Algonquins des forêts
de l'est
Le canal Rideau
Charlie Squash se rend
à la ville

La famille Huronne-Iroquoise
(Indiens des forêts de l'est)
Le fort Walsh
dans les collines Cyprès
Les Indiens des plaines
Les Indiens des régions
subarctiques

La mécanisation dans
l'exploitation forestière
dans l'est du Canada
Les peuplades de la côte
nord-ouest
Sainte-Marie-aux-Hurons

Picture Information and Visual Aids produced by the National Film Board

NFB Program – Bilingual Filmstrip

Resource Centre

Picture Information and Visual Aids produced by the National Film Board

NFB Program – Bilingual Slide Sets

Animal Babies: Part 1
Animal Babies: Part 2
Canadian Actors
Canadian Musicians
Canadian Notables: Part 1
Canadian Notables: Part 2
Canadian Painters: Part 1
Canadian Painters: Part 2
Canadian Pathfinders: Part 1
Canadian Pathfinders: Part 2
Canadian Premiers and
Politicians: Part 1
Canadian Premiers and
Politicians: Part 2
Canadian Prime Ministers:
Part 1
Canadian Prime Ministers:
Part 2
Canadian Tycoons
Canadian Writers: Part 1
Canadian Writers: Part 2
Clouds: Part 1
Clouds: Part 2

Eskimo Sled Dogs
Fathers of Confederation:
Part 1
Fathers of Confederation:
Part 2
Fathers of Confederation:
Part 3
Fathers of Confederation:
Part 4
Fort Langley
Fort Sainte-Marie: Part 1
Fort Sainte-Marie: Part 2
Fort Sainte-Marie: Part 3
Fort Sainte-Marie: Part 4
How to Build an Igloo
Huron Indian Village: Part 1
Huron Indian Village: Part 2
Huron Indian Village: Part 3
Indians of Canada:
Culture Areas
Indians of Canada:
Paul Kane (1810-1871)

Mammals: Part 5
Marsh and Shore Birds
Moths: Part 1
Moths: Part 2
Old Fort Erie
Old Fort George: Part 1
Old Fort George: Part 2
Old Fort Henry: Part 1
Old Fort Henry: Part 2
Old Fort Henry: Part 3
Old Victoria
Plains Indians:
George Catlin (1796-1872)
Resource Centre
Rideau Canal: Part 1
Rideau Canal: Part 2
Slab Construction: Part 1
Slab Construction: Part 2
Snakes: Part 1
Snakes: Part 2
West Coast Logging: Part 1
West Coast Logging: Part 2
Winter Transportation

Production Completions 1970-71 (cont.)

Picture Information and Visual Aids produced by the National Film Board

NFB Program – English Multi-media Kits

Indians of Canada
Resource Centre

Picture Information and Visual Aids produced by the National Film Board

NFB Program – French Multi-media Kit

Les Indiens du Canada

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – English Filmstrips

Energy, Mines and Resources

Aluminum
Iron and Steel Industry
in Canada

Environment

Coast and Montane Forests:
A Comparison

National Gallery

James Wilson Morrice

National Health and Welfare

What Is Smoke?

Solicitor General

A Captive Society

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – French Filmstrips

National Design Council

Le design et le milieu urbain

National Gallery

La peinture ancienne
au Canada français

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – Bilingual Slide Sets

Public Archives

Indians of Canada:
Archival Photos
Indians of Canada:
Food Gathering

Indians of Canada:

House Types
Indians of Canada:
Religion
Indians of Canada:
Transportation

Public Archives Training:

Part 1 (multilingual)
Public Archives Training:
Part 2 (multilingual)

Production Completions 1970-71 (cont.)

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – English Slide Set

Public Archives
Central Microfilm Unit

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – Multilingual Vista-sell Loops

Canadian Government
Exhibition Commission
Canada North of 60^o
Forest Industries
Ice Hockey
National Parks
Summer Sports
Wild Animals and Birds
Winter Sports

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – English Sound-Slide Show

Indian Affairs and Northern
Development
Indian Education

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – French Sound-Slide Shows

Energy, Mines and Resources
Cartes topographiques
pour les sportifs
Cartes topographiques
pour les enseignants

Production Completions 1970-71 (cont.)

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – Bilingual Sound Tape

Canadian Government
Exhibition Commission
 Manitoba Centennial Caravans

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – English Multi-media Shows

<u>Indian Affairs and Northern</u>	<u>Secretary of State</u>
<u>Development</u>	<u>Of Many People</u>
Indian Education	

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – French Multi-media Show

Secretary of State
 Un siècle d'hommes

Produced under contract by commercial companies for Sponsored Program

Motion Picture Films – English Originals

Canadian Sea Sparrow,
Close Range Missile System
 6 minutes
 color 16mm
 (Canadian Armed Forces)

Case Study: 1
 4 minutes 40 seconds
 color 16mm
 (R.C.M.P.)

Devil
 14 minutes
 color 16mm
 (National Defence)

Every Square Inch
 23 minutes 25 seconds
 color 16mm
 (Energy, Mines and Resources)

First Arctic Winter Games
 25 minutes 5 seconds
 color 16mm
 (National Health and Welfare)

Folding Fin Rocket
 5 minutes 23 seconds
 color 16mm
 (National Defence)

The Now Destination
 8 minutes 53 seconds
 color 16mm
 (Industry, Trade and Commerce)

Operation Oil
 21 minutes 6 seconds
 color 16mm
 (Transport)

Royal Visit 1967
 16 minutes 8 seconds
 color 16mm
 (National Defence)

Production Completions 1970-71 (cont.)

Produced under contract by commercial companies for Sponsored Program

*Motion Picture Films – English Versions and Revisions*Export Development Corporation

9 minutes 43 seconds

color 16mm

(Export Development Corp.)

Et pourquoi pas?

17 minutes 11 seconds

black-and-white 16mm

(National Defence)

Produced under contract by commercial companies for Sponsored Program

*Motion Picture Films – French Versions and Revisions*Au pouce carré

23 minutes 25 seconds

color 16mm

(Energy, Mines and Resources)

Opérations hydrocarbures

21 minutes 6 seconds

color 16mm

(Transport)

Société pour l'expansion
des exports

10 minutes 20 seconds

color 16mm

(Export Development Corp.)

Et pourquoi pas?

17 minutes 11 seconds

black-and-white 16mm

(National Defence)

Produced under contract by commercial companies for Sponsored Program

*Film Clips – English Originals*Hinterland Who's Who:Black Duck

60 seconds

color 16mm

(Indian Affairs and Northern
Development)Hinterland Who's Who:Peregrine Falcon

60 seconds

color 16mm

(Indian Affairs and Northern
Development)Hinterland Who's Who:Woodchuck

60 seconds

color 16mm

(Indian Affairs and Northern
Development)Hinterland Who's Who:Cougar

60 seconds

color 16mm

(Indian Affairs and Northern
Development)Manitoba CentennialChoral Group

4 minutes 33 seconds

color 16mm

(Secretary of State)

Production Completions 1970-71 (cont.)

Produced under contract by commercial companies for Sponsored Program

*Film Clips – French Versions*Merveilles de la faune:Le canard

60 seconds

color 16mm

(Indian Affairs and Northern
Development)Merveilles de la faune:Le cougar

60 seconds

color 16mm

(Indian Affairs and Northern
Development)Merveilles de la faune:La marmotte commune

60 seconds

color 16mm

(Indian Affairs and Northern
Development)Merveilles de la faune:Le faucon pèlerin

60 seconds

color 16mm

(Indian Affairs and Northern
Development)

National Film Board

(established by the National Film Act)

Balance Sheet as at March 31, 1971 (with comparative figures as at March 31, 1970)

	<u>Assets</u>	<u>1971</u>	<u>1970</u>
Current:			
Cash		\$ 12,836	\$ 13,548
Employees' travel advances		97,042	86,735
Accounts receivable:			
Government departments and agencies	\$ 399,838		764,162
Other	<u>501,535</u>		<u>575,010</u>
		901,373	1,339,172
Due from Canada in respect of 1970-71 parliamentary appropriations		447,230	1,190,086
Inventories, at cost:			
Materials and supplies	540,808		548,187
Work in progress	258,942		84,967
Prints held for sale	<u>323,463</u>		<u>199,051</u>
		1,123,213	832,205
Prepaid expenses		<u>6,317</u>	<u>11,446</u>
		2,588,011	<u>3,473,192</u>
Contractors' security deposits (contra)		-	2,622
Equipment at cost (Schedule A)	7,796,633		7,215,722
Less: Accumulated depreciation	<u>4,812,304</u>		<u>4,555,289</u>
		<u>2,984,329</u>	<u>2,660,433</u>
		<u>\$5,572,340</u>	<u>\$6,136,247</u>

The accompanying notes are an integral part of the financial statements.

Certified correct:

Approved:

C.D. Ruppel
Director of Financial and
Administrative Services

S. Newman
Government Film Commissioner

National Film Board

(established by the National Film Act)

Balance Sheet as at March 31, 1971 (with comparative figures as at March 31, 1970) (cont.)

	<u>Liabilities</u>	
	<u>1971</u>	<u>1970</u>
Current:		
Accounts payable and accrued liabilities	\$ 1,387,903	\$ 956,680
Advances by customers	1,090,071	455,141
Deferred income	<u>49,126</u> 2,527,100	<u>-</u> 1,411,821
Contractors' security deposits (contra)	-	2,622
Proprietary Equity of Canada per Statement A	3,045,240	4,721,804
	<u>\$5,572,340</u>	<u>\$6,136,247</u>

I have examined the above Balance Sheet and the related Statement of Income and Expense and have reported thereon under date of July 26, 1971 to the Chairman and Members of the National Film Board.

A.M. Henderson
Auditor General of Canada

National Film Board

Statement of Income and Expense for the year ended March 31, 1971

with comparative figures as at March 31, 1970

	1971	1970
<u>Expense</u>		
Production of films and other visual materials	\$ 5,902,655	\$ 5,131,996
Distribution of films and other visual materials	3,843,090	4,190,851
Executive and administrative services	1,994,882	1,955,591
Exchequer Court award re fire loss	90,431	-
Direct cost of production of films and other visual materials -		
Departments and agencies of the Government of Canada	\$ 3,140,742	3,356,179
Others	<u>834,929</u>	<u>863,036</u>
	3,975,671	4,219,215
Estimated cost of major services provided without charge by government departments -		
Accommodation	1,940,000	1,400,600
Contribution to Public Service Superannuation account	1,037,000	1,292,000
Contribution to Canada and Quebec Pension Plans	130,000	95,000
Accounting and cheque issue service	143,000	110,000
Employee surgical-medical insurance premiums	10,000	47,600
Carrying of franked mail	12,000	12,000
Employee compensation payments	<u>7,000</u>	<u>4,800</u>
	3,279,000	2,962,000
Provision for retroactive salary and wage increases	312,200	-
Depreciation on equipment	<u>392,419</u>	<u>348,229</u>
Total expense for the year	19,790,348	18,807,882
<u>Income</u>		
Sales of films and other visual materials -		
Departments and agencies of the Government of Canada	3,193,912	2,878,313
Others	<u>1,915,170</u>	<u>1,699,248</u>
	5,109,082	4,577,561
Rentals and royalties	1,011,705	905,573
Miscellaneous	39,189	82,319
Canadian Government Photo Centre		
- excess of income over expense (Statement B)	<u>5,023</u>	<u>58,662</u>
	6,164,999	5,624,115
Net expense for the year	\$13,625,349	\$13,183,767
Net expense provided for by:		
Secretary of State Vote 80	9,453,864	9,426,300
Treasury Board Vote 5	113,267	465,000
Exchequer Court award re fire loss	<u>90,431</u>	<u>-</u>
	9,657,562	9,891,300
Less: Unexpended balance refundable to Receiver General	<u>15,832</u>	<u>17,762</u>
	9,641,730	9,873,538
Government departments which provided major services without charge	3,279,000	2,962,000
Depreciation	<u>392,419</u>	<u>348,229</u>
	13,313,149	13,183,767
Portion of net expense to be recovered in 1971-72 from reserve for salary revisions	<u>312,200</u>	<u>-</u>
	\$13,625,349	\$13,183,767

National Film Board

Statement of Proprietary Equity for the year ended March 31, 1971

Statement A

National Film Board Operating Account:

Working Capital at end of year			\$	60,911
Capital provided for the purchase of equipment for the Canadian Government Photo Center under the authority of Vote L30, Appropriation Act No.5, 1963				
Balance at beginning of year	\$142,010			
Add: Funds provided during the year	<u>26,510</u>	\$168,520		
Less: Depreciation included in expense for the year	23,279			
Net disposals during the year	<u>8,057</u>	<u>31,336</u>		
				<u>137,184</u>
Balance at end of year				<u>198,095</u>

Equity represented by net book value of equipment:

Balance at beginning of year				2,518,423
Add: Purchases from parliamentary appropriation for acquisition of equipment, Secretary of State Vote 80				<u>721,000</u>
				3,239,423
Less: Depreciation included in total expense for the year	392,419			
Net disposals during the year	<u>(141)</u>			
				<u>392,278</u>
Balance at end of year				<u>2,847,145</u>
Proprietary Equity at end of year				<u><u>\$3,045,240</u></u>

Canadian Government Photo Center, Ottawa

Statement of Operations for the year ended March 31, 1971

with comparative figures for the year ended March 31, 1970

Statement B

		<u>1971</u>	<u>1970</u>
<u>Income</u>			
Sales	\$541,037		\$538,325
Miscellaneous	<u>559</u>		<u>230</u>
		\$541,596	538,555
<u>Expense</u> (Note 2)			
Work in progress at beginning of year	2,779		2,970
Salaries and wages	295,469		309,631
Raw materials, supplies, freight and express	115,589		106,234
Services	35,783		46,774
Depreciation on equipment	23,279		20,246
Printing and processing in other laboratories	13,094		13,804
Equipment repairs and maintenance	7,801		5,111
Equipment rental	5,721		7,438
Communications	4,088		3,750
Travel	3,796		2,965
Office stationery and supplies	1,973		2,569
Miscellaneous	<u>1,797</u>		<u>2,552</u>
	511,169		524,044
Less: Work in progress at end of year	<u>2,560</u>	<u>508,609</u>	<u>2,779</u>
			521,265
Excess of income over expense for the year		32,987	17,290
Deduct: Prior years' adjustments		<u>27,964</u>	<u>(41,372)</u>
Excess of income over expense carried to Statement of Income and Expense		<u>\$ 5,023</u>	<u>\$ 58,662</u>

National Film Board

Equipment, at cost, as at March 31, 1971

(with comparative figures as at March 31, 1970)

Schedule A

	<u>1971</u>	<u>1970</u>
Laboratory equipment	\$1,580,537	\$1,498,032
Photographic equipment	1,251,641	1,162,298
Sound equipment	1,090,685	1,049,274
Editing equipment	783,959	703,706
Office equipment	774,319	706,186
Projection equipment	593,831	597,642
Furniture and furnishings	476,269	306,853
Research and testing apparatus	359,144	334,966
Canadian Government Photo Center equipment	279,339	269,185
Machine and carpentry shop equipment	179,231	176,164
Motor vehicles and garage equipment	138,708	132,923
Stage equipment	111,620	111,301
Miscellaneous	107,275	107,109
Power generating equipment	<u>70,075</u>	<u>60,083</u>
	<u>\$7,796,633</u>	<u>\$7,215,722</u>

National Film Board

Notes to the Financial Statements 1970-71

Notes to Financial Statements for the year ended March 31, 1971

1. Contingent Liability

The Board has contingent liabilities in the amount of \$81,000 arising from two claims for damages.

2. Canadian Government Photo Center, Ottawa

Expenses of the Photo Center do not include any portion of the cost of major services provided without charge by government departments and included in the Statement of Income and Expense.

AUDITOR GENERAL OF CANADA

Ottawa, July 26, 1971

The Chairman and Members
National Film Board
Ottawa

I have examined the Balance Sheet of the National Film Board as at March 31, 1971 and the Statement of Income and Expense for the year ended on that date. My examination included a general review of the accounting procedures and such tests of accounting records and other supporting evidence as I considered necessary in the circumstances.

In my opinion, the accompanying Balance Sheet and Statement of Income and Expense present fairly the financial position of the Board as at March 31, 1971 and the results of its operations for the year ended on that date, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

A.M. Henderson

Auditor General of Canada

National Film Board Offices 1970-71

Regional Offices

British Columbia	Vancouver	Kelowna Prince George Victoria	
Prairie Region	Calgary	Edmonton Regina Saskatoon Winnipeg	
Ontario	Toronto	Hamilton Hanover Kingston	London North Bay Thunder Bay
National Capital Region	Ottawa -- Hull		
Quebec	Montreal	Chicoutimi Quebec Rimouski	Sherbrooke Trois-Rivières
Atlantic Region	Halifax	Charlottetown Corner Brook Moncton	Saint John St. John's Sydney
United States		New York Chicago San Francisco	
Europe		London Paris	
Asia		New Delhi Tokyo	
South America		Buenos Aires	

Operational Headquarters:	Montreal, Quebec
Head Office:	Ottawa, Ontario

Information Canada
Ottawa 1971
Catalogue No. NF1 - 1971



National
Film Board
of Canada

Office
national du film
du Canada

Information Canada
Ottawa 1971

No de catalogue: MF1-1971



Office
national du film
du Canada

National
Film Board
of Canada

Bureaux régionaux

Colombie Britannique	Vancouver	Kelowna Prince George Victoria
Région des Prairies	Calgary	Edmonton Saskatoon Regina Winnipeg
Ontario	Toronto	Hamilton Hanover Kingston Thunder Bay
Région de la Capitale nationale	Ottawa -- Hull	
Québec	Montréal	Chicoutimi Québec Rimouski Sherbrooke Trois-Rivières
Région de l'Atlantique	Halifax	Charlottetown Corner Brook St. John's Moncton Sydney
Etats-Unis		New York Chicago San Francisco
Europe		Londres Paris
Asie		New Delhi Tokyo
Amérique du Sud		Buenos Aires
Bureau central:	Montréal, Québec	
Siège social:	Ottawa, Ontario	

Notes sur les états financiers pour l'année terminée le 31 mars 1971

1. Passif éventuel

L'Office a des dettes éventuelles de \$81,000 provenant de deux réclamations pour dommages.

. Centre de la photo du Gouvernement

canadien

Les dépenses du Centre de la photo ne

comprendent aucune partie du coût d'importants services rendus sans frais par des

ministères du gouvernement et apparaissant dans l'état des revenus et des dépenses.

AUDITEUR GENERAL DU CANADA

Ottawa, le 26 juillet 1971

Au président et aux membres

Office national du film

Ottawa

J'ai fait l'examen des comptes et des états

financiers de l'Office national du film pour la période se terminant le 31 mars 1971 et j'ai obtenu toutes les informations et toutes

les explications que j'ai demandées. Mon examen s'est étendu à une revue générale des

pratiques de comptabilité, au système de contrôle interne de même qu'à des vérifications

des livres de comptabilité et d'autres documents que j'ai jugés nécessaires dans les

circonstances.

A mon avis, le bilan ci-joint et l'état des

revenus et dépenses donnent une idée juste de la situation financière de l'Office au 31 mars

1971 et des résultats de son exploitation pour l'année terminée à cette date.

A.M. Henderson

L'Auditeur général du Canada

1971	1970
Outillage de laboratoire	\$1,580,537
Outillage photographique	1,251,641
Outillage d'enregistrement	1,090,685
Outillage de montage	783,959
Outillage de bureau	774,319
Outillage de projection	593,831
Mobilier et agencement	476,269
Appareils de recherches et d'essais	359,144
Outillage du Centre de la photo du Gouvernement canadien	279,339
Outillage d'ateliers	179,231
Véhicules-moteurs et outillage de garage	138,708
Outillage de studio	111,620
Divers	107,275
Outillage électrique	70,075
	\$7,796,633
	\$7,215,722

Etat des Revenus et Dépenses pour l'année close le 31 mars 1971

(chiffres de l'année précédente en regard)

Eilat B.

$$\text{SnHCl} \cdot \text{AgCl}_2$$

5541,037	5541,596	5541,037	5541,596
2,970	2,970	2,970	2,970
309,631	309,631	309,631	309,631
106,234	106,234	106,234	106,234
46,774	46,774	46,774	46,774
20,446	20,446	20,446	20,446
13,804	13,804	13,804	13,804
5,111	5,111	5,111	5,111
7,438	7,438	7,438	7,438
3,750	3,750	3,750	3,750
2,965	2,965	2,965	2,965
2,552	2,552	2,552	2,552
524,044	524,044	524,044	524,044
2,779	2,779	2,779	2,779
508,609	508,609	508,609	508,609
32,987	32,987	32,987	32,987
27,964	27,964	27,964	27,964
41,372	41,372	41,372	41,372
5,023	5,023	5,023	5,023
58,662	58,662	58,662	58,662

Comptes d'exploitation de l'Office national du film:

Fonds de roulement à la fin de l'année

\$ 60,911

Fonds accordés pour l'acquisition
d'outillage pour le Centre de la
photo du Gouvernement canadien, d'après
le crédit L30, loi des subsides No 5, 1963

Solde au début de l'année \$142,010

Plus: Fonds accordés durant l'année 26,510

\$168,520

Moins: Amortissement net inclus dans

les dépenses de l'année 23,279

Liquidations nettes durant l'année 8,057

31,336

Solde à la fin de l'année

137,184
198,095

Avoir-propre que représente la valeur comptable
nette de l'outillage:

Solde au début de l'année

Plus: L'acquisition d'outillage sur le
crédit parlementaire No 80,
Secrétariat d'Etat

721,000

3,239,423

Moins: Amortissement inclus dans le total
des dépenses pour l'année
Liquidations nettes durant l'année

392,419
(141)

392,278

Solde à la fin de l'année

2,847,145

L'avoir-propre à la fin de l'année

\$3,045,240

établi en vertu de la Loi nationale du film)

Bilan au 31 mars 1971 (chiffres de l'année précédente en regard) (suite)

A court terme:		
Comptes à payer et passif couru	\$1,387,903	\$ 956,680
Paiements versés d'avance par les clients	1,090,071	455,141
Revenu reporté	<u>49,126</u> 2,527,100	<u>-</u> 1,411,821
Dépôts de garantie pour contrats (ci-contre)	-	2,672
Avoir-propre du Canada selon l'état de l'avoir-propre	3,045,240	4,721,804
	<u>\$5,572,340</u>	<u>\$6,136,247</u>

J'ai vérifié le bilan ci-dessus ainsi que l'état des revenus et dépenses s'y rapportant, et transmis mon rapport le 26 juillet 1971 au Président et aux membres de l'Office national du film.

A.M. Henderson

L'Auditeur général du Canada

Office national du film

(établi en vertu de la Loi nationale du film)

Bilan au 31 mars 1971 (chiffres de l'année précédente en regard)

Actif		1970		1971	
A court terme:					
Encaisse	\$	12,836	\$	13,548	\$
Avances de frais de voyage aux employés		97,042		86,735	
Comptes à recevoir:					
Ministères et organismes du				764,162	
Gouvernement canadien	\$	399,838		575,010	
Autres sources		501,535		1,339,172	
Dû par le Gouvernement canadien sur				447,230	
les crédits parlementaires				1,190,086	
Stocks au prix coûtant:					
Matières et approvisionnement				548,187	
Production en cours				84,967	
Copies destinées à la vente				199,051	
		540,808		832,205	
		258,942		11,446	
		323,463		3,473,192	
Frais payés d'avance				6,317	
				2,588,011	
Dépôts de garantie pour contrats	(ci-contre)	-		2,622	
Outillage au prix coûtant (Annexe A)					
Moins: amortissement accumulé				7,215,722	
		7,796,633		4,555,289	
		4,812,304		2,660,433	
		2,984,329		\$6,136,247	
Les notes qui suivent font partie intégrante des états financiers.					
Certifié exact:					
Approuvé:					
S. Newman Le Commissaire du Gouvernement à la cinématographie administratifs et financiers C.D. Ruppel Le directeur des Services					

Films produits par des sociétés commerciales pour le programme de commandes
 Production 1970-1971 (suite)

Films-éclairs – Originaux en anglais

Hinterland Who's Who: Black Duck 60 secondes couleur 16mm (Affaires indiennes et Nord canadien)	Hinterland Who's Who: Cougar 60 secondes couleur 16mm (Affaires indiennes et Nord canadien)
Hinterland Who's Who: Peregrine Falcon 60 secondes couleur 16mm (Affaires indiennes et Nord canadien)	Manioba Centennial Choral Group 4 minutes 33 secondes couleur 16mm (Secrétariat d'Etat) canadien)

Films-éclairs – Versions en français

Merveilles de la faune: Le canard 60 secondes couleur 16mm (Affaires indiennes et Nord canadien)	Merveilles de la faune: Le cougar 60 secondes couleur 16mm (Affaires indiennes et Nord canadien)	Merveilles de la faune: Le faucon pelerin 60 secondes couleur 16mm (Affaires indiennes et Nord canadien)
Merveilles de la faune: La marmotte commune 60 secondes couleur 16mm (Affaires indiennes et Nord canadien)		

Films produits par des sociétés commerciales pour le programme de commandes

Films en anglais

[illegible]

Versions et adaptations en français

Films produits par des sociétés commerciales pour le programme de commandes

23 minutes 25 secondes	(Energie, Mines et Ressources)
couleur 16mm	
Opérations hydrocarbures	
21 minutes 6 secondes	
couleur 16mm	
(Transport)	
10 minutes 20 secondes	
couleur 16mm	
(Société pour l'Expansion des Exportations)	
17 minutes 11 secondes	
noir et blanc 16mm	
(Défense nationale)	

Versions et adaptations en anglais

Films produits par des sociétés commerciales pour le programme de commandes

Export Development Corporation
9 minutes 43 secondes
Et pourquoi pas?
17 minutes 11 secondes
coulure 16mm
(Société pour l'Expansion des
(Défense nationale)
Exportations)

Autres ouvrages produits par l'Office national du film

Programme de commandes – Spectacles de diapositives sonores en français

Energie, Mines et Ressources

Cartes topographiques

pour les sports

Cartes topographiques

pour les enseignants

Autres ouvrages produits par l'Office national du film

Programme de commandes – Spectacle de diapositives sonore en anglais

Affaires indiennes et Nord

canadien

Indian Education

Autres ouvrages produits par l'Office national du film

Programme de commandes – Ruban magnétique bilingue

Commission canadienne des

Expositions

Manitoba Centennial Caravans

Autres ouvrages produits par l'Office national du film

Programme de commandes – Spectacle multi media en français

Secrétariat d'Etat

Un siècle d'hommes

Autres ouvrages produits par l'Office national du film

Programme de commandes – Spectacles multi media en anglais

Affaires indiennes et Nord

canadien

Indian Education

Secrétariat d'Etat

Of Many People

Production 1970-1971 (suite)

Autres ouvrages produits par l'Office national du film

Programme de commandes – Films fixes en anglais

Energie, Mines et Ressources
 Aluminium
 Iron and Steel Industry
 in Canada

Environnement
 Coast and Montane Forests:
 A Comparison
 Galerie nationale du Canada
 James Wilson Morrice

Santé nationale et Bien-être
 Social
 What Is Smoke?
 Solliciteur général
 A Captive Society

Autres ouvrages produits par l'Office national du film

Programme de commandes – Jeux de diapositives bilingues

Archives publiques
 Les Indiens du Canada:
 Films d'archives
 Les Indiens du Canada:
 L'approvisionnement
 Les Indiens du Canada:
 Religion
 Les Indiens du Canada:
 Types d'habitation
 Les Indiens du Canada:
 Moyens de transport

Public Archives Training:
 1ère partie (multilingue)
 Public Archives Training:
 2e partie (multilingue)

Archives publiques
 Central Microfilm Unit

Autres ouvrages produits par l'Office national du film

Programme de commandes – Jeu de diapositives en anglais

Autres ouvrages produits par l'Office national du film
 Programme de commandes – Boucles "Vista-self" multilingues

Commission canadienne
 des Expositions
 Canada North of 60°
 Forest Industries
 Ice Hockey
 National Parks
 Summer Sports
 Wild Animals and Birds
 Winter Sports

Production 1970-1971 (suite)

Autres ouvrages produits par l'Office national du film

Programme de l'ONF – Films fixés en français

Les autochtones du Canada
Les Algonquins des forêts
de l'est
Le canal Rideau
Charlie Squash se rend
' à la ville

La famille Huronne-Iroquoise
(Indiens des forêts de l'est)
Le fort Walsh
dans les collines Cypres
Les Indiens des plaines
Les Indiens des régions
subarctiques

La mécanisation dans
l'exploitation forestière
dans l'est du Canada
Les peuplades de la côte
nord-ouest
Sainte-Marie-aux-Hurons

Autres ouvrages produits par l'Office national du film

Programme de l'ONF – Films fixés en anglais

The Art of the Totem Pole
Charlie Squash Goes to Town
Evolution Tests
The Filmstrip Projectors
Fort Walsh in the Cypress Hills

The Iroquois-Huron Nations
(Eastern Woodland Indians)
Life in a Beehive
Mechanized Logging
in Eastern Canada

Orchard City
Queen Charlotte Islands
Rideau Canal
Sainte-Marie Among the Hurons
The Town of Fort Steele

Autres ouvrages produits par l'Office national du film

Programme de l'ONF – Jeux de diapositives bilingues

Autres ouvrages produits par l'Office national du film

Le canal Rideau: 1ère partie
Le canal Rideau: 2e partie
La centrale audio-visuelle
Les chiens de trait esquimaux
Comment construire un igloo
Hortivains canadiens:
1ère partie
Écrivains canadiens:
2e partie
Le forststage sur la côte
ouest: 1ère partie
Le forststage sur la côte
ouest: 2e partie
Le fort Langley

Le fort Sainte-Marie:
1ère partie
Le fort Sainte-Marie:
2e partie
Le fort Sainte-Marie:
3e partie
Le fort Sainte-Marie:
4e partie
Hommes politiques canadiens:
1ère partie
Hommes politiques canadiens:
2e partie
Indiens des plaines:
George Catlin (1796-1872)

Indiens du Canada:
Les aires culturelles
Indiens du Canada:
Paul Kane (1810-1871)
Jeunes animaux: 1ère partie
Magnats canadiens
Mammifères: 5e partie
Le modelage en plaques:
1ère partie
Le modelage en plaques:
2e partie
Musiciens canadiens:
Notables canadiens:
1ère partie

Autres films produits par l'Office national du film

Programme de commandes – Films-éclairés en anglais (suite)

Stop Smoking: Saltzman
Manitoba: Childeen
60 secondes
couleur 16mm
(Santé nationale et Bien-être
social)
(Secrétariat d'Etat)

Autres films produits par l'Office national du film

Programme de commandes – Films-éclairés bilingues (ou multilingues)

Manitoba: Future
60 secondes
couleur 16mm
(Secrétariat d'Etat)
Manitoba: Indians
60 secondes
couleur 16mm
(Secrétariat d'Etat)
Manitoba: Métis
60 secondes
couleur 16mm
(Secrétariat d'Etat)
Manitoba: Pioneers
60 secondes
couleur 16mm
(Secrétariat d'Etat)

Autres films produits par l'Office national du film

Programme de commandes – Films en boucle en anglais

Emergency Blood Grouping
Emergency Cross Matching
couleur
(Santé nationale et Bien-être
social)
couleur
(Santé nationale et Bien-être
social)

Autres films produits par l'Office national du film

Programme de commandes – Film en boucle multilingue

Louisbourg: Archeology
couleur
(Affaires indiennes et Nord
canadien)

Production 1970-1971 (suite)

Autres films produits par l'Office national du film

Programme de l'ONF - Films en boucle bilingues

Série: Je vois et j'apprends
 (en couleur)
 La balle dans le panier
 L'échelle cassée
 Catégories: 2
 Un homme sur un banc
 Montagnes lunaires
 Les poupées russes
 Secrets dans les formes
 Deux dans un
 Où est-il?

Série: Mathématiques "Varga"
 (en couleur)
 Le Tétracode
 Ordre (objets)
 Équivalences (objets A)
 Équivalences (objets B)

Autres films produits par l'Office national du film
 Programme de commandes - Films-éclairés en français

Anti-smoking: Fête
 60 secondes
 couleur 16mm
 (Santé nationale et Bien-être
 social)

Conservez votre santé: Amant
 60 secondes
 couleur 16mm
 (Santé nationale et Bien-être
 social)

Langage: Tour de Babel
 60 secondes
 couleur 35mm & 16mm
 (Secrétariat d'Etat)

Langage sans paroles
 60 secondes
 couleur 35mm
 (Secrétariat d'Etat)

Stop Smoking: Saltzman
 60 secondes
 couleur 16mm
 (Santé nationale et Bien-être
 social)

Anti-smoking: Party
 60 secondes
 couleur 16mm
 (Santé nationale et Bien-être
 social)

Langage: Tower of Babel
 60 secondes
 couleur 35mm & 16mm
 (Secrétariat d'Etat)

Langage Without Words
 60 secondes
 couleur 35mm & 16mm
 (Secrétariat d'Etat)

The Computer
 20 secondes
 couleur 16mm
 (Revenu national)

A Little Fellow from Gambo
 30 secondes
 couleur 16mm
 (Co-production avec C.B.C.)

A Little Fellow from Gambo
 60 secondes
 couleur 16mm
 (Co-production avec C.B.C.)

Autres films produits par l'Office national du film
 Programme de commandes - Films-éclairés en anglais

Autres films produits par l'Office national du film
Programme de l'ONF - Films-éclairés en anglais

Don Messer	60 secondes	couleur 35mm & 16mm
Highway Safety:	Drink and Drive: 2	
Don Messer	2 minute trailer	couleur 35mm
A Little Fellow from Gambo	60 secondes	couleur 16mm
Sad Song of Yellow Skin	60 secondes	couleur 16mm
Don Messer	25 secondes	couleur 16mm
A Little Fellow from Gambo	30 secondes	couleur 16mm
Sad Song of Yellow Skin	20 secondes	couleur 16mm

Autres films produits par l'Office national du film
Programme de l'ONF - Films en boucle en français

Série: Physique moderne	(en couleur)	Electrostatique:	Induction et capacité: 1	Electrostatique:	Induction et capacité: 2	Electrostatique:	Champ et induction	électrostatique: 1
Séquence à l'élémentaire	(en couleur)	Accélération	Angles	Cristal	Symétrie			

Autres films produits par l'Office national du film
Programme de l'ONF - Films en boucle en anglais

Pioneer Skills series:	(en couleur)	Baking Bread	The Blacksmith	Grist Mill
Elementary Science series:	(en couleur)	Crystals		

Production 1970-1971 (suite)

Films produits par l'Office national du film

Programme de commandes – Versions et adaptations en anglais

Do It Yourself 14 minutes 52 secondes
couleur 16mm
(Commission de la Fonction publique)

Two Years or More 26 minutes 48 secondes
couleur 16mm
(Service des Pénitenciers canadiens)

107 minutes 3 secondes
(Co-production avec le ministère des Affaires indiennes et du Nord canadien)

The Catch 17 minutes 26 secondes
7 minutes 45 secondes
The Manhattan Odyssey

Where There's Smoke 11 minutes 41 secondes
couleur 16mm
(Santé nationale et Bien-être social)

17 minutes 26 secondes
(Co-production avec le ministère des Affaires indiennes et du Nord canadien)

Films produits par l'Office national du film

Programme de commandes – Versions et adaptations en langues étrangères

Imports for Export from Canada
Espagnol

20 minutes 26 secondes
couleur 16mm
(Commerce)

The Progenitors
Allemand

Tools for Training
Espagnol
11 minutes 7 secondes
couleur 16mm
(Commerce)

5 minutes
couleur 16mm
(Commerce)

Autres films produits par l'Office national du film
Programme de l'ONF – Films-éclairés en français

Le jaune en péril
60 secondes
couleur 16mm

La noce est pas finie
20 secondes
noir et blanc 16mm

Le jaune en péril
20 secondes
couleur 16mm

Prière de ne pas plier
20 secondes
noir et blanc 16mm

La noce est pas finie
60 secondes
noir et blanc 16mm

Vive la France
3 minutes 8 secondes
noir et blanc 35mm

<p> <u>Burport</u> 2 minutes 36 secondes couleur 16mm (Commission canadienne des Expositions) </p>	<p> Viens avec nous Go with Us 15 minutes 21 secondes couleur 16mm (Défense nationale) </p>
<p> 10 milles/heure 10 Miles/Hour 16 minutes 51 secondes couleur 35mm & 16mm (Co-production avec la Participation du Gouvernement canadien, Expo 70) </p>	<p> Travaux publics 4 minutes 43 secondes couleur 16mm (Travaux publics) </p>

<p> L'agriculture, ce défi des temps modernes 26 minutes 8 secondes couleur 16mm Agriculture) </p>	<p> Comment jouer au volley-ball 18 minutes 56 secondes noir et blanc 16mm (Santé nationale et Bien-être social) </p>
<p> Aujourd'hui et chaque jour 23 minutes 51 secondes couleur 16mm (Forces armées canadiennes) </p>	<p> Et pourquoi pas? 14 minutes 52 secondes couleur 35mm & 16mm (Commission de la Fonction publique) </p>
<p> Aux confins de l'univers 22 minutes 33 secondes couleur 16mm (Conseil national des Recherches) </p>	<p> Les géniteurs 5 minutes couleur 16mm (Commerce) </p>
<p> Ca marche 19 minutes 10 secondes couleur 16mm (Main-d'oeuvre et Immigration) </p>	<p> La maison familiale 16 minutes 8 secondes couleur 35mm (Conseil canadien de l'Habitation) </p>
<p> Un siècle d'hommes 23 minutes 15 secondes couleur & noir et blanc 16mm (Secrétariat d'Etat) </p>	<p> Pas de fumée sans feu 11 minutes 41 secondes couleur 16mm (Santé nationale et Bien-être social) </p>
<p> Nous exportons des aéroports 20 minutes 26 secondes couleur 16mm (Commerce) </p>	<p> Les outils de la formation technique 11 minutes 7 secondes couleur 16mm (Commerce) </p>

<p>No Reason to Stay Espagnol 28 minutes 16 secondes noir et blanc 16mm</p>	<p>Tatoo 67 Portugais 9 minutes couleur 35mm & 16mm</p>	<p>Tuktu and His Animal Friends Espagnol 14 minutes 31 secondes Italien 14 minutes 36 secondes couleur 16mm</p>	<p>Tuktu and the Caribou Hunt Espagnol 14 minutes 31 secondes Italien 14 minutes 38 secondes couleur 16mm</p>	<p>Tuktu and the Magic Bow Espagnol 14 minutes 36 secondes Italien 14 minutes 40 secondes couleur 16mm</p>	<p>Western wheat Hindi 24 minutes 51 secondes couleur 16mm</p>	<p>The White Ship Néerlandais 15 minutes 13 secondes couleur 16mm</p>	<p>Population Explosion Espagnol 14 minutes 51 secondes Néerlandais 14 minutes 32 secondes couleur 16mm Portugais 14 minutes 52 secondes couleur 35mm & 16mm</p>
<p>Allemand 13 minutes 41 secondes Espagnol 13 minutes 43 secondes Néerlandais 13 minutes 26 secondes Portugais 13 minutes 45 secondes couleur 16mm</p>	<p>To See or Not to See Portugais 15 minutes 8 secondes couleur 35mm & 16mm</p>						
<p>Allemand 13 minutes 41 secondes Espagnol 13 minutes 43 secondes Néerlandais 13 minutes 26 secondes Portugais 13 minutes 45 secondes couleur 16mm</p>	<p>Tugboat Portugais 15 minutes 34 secondes couleur 35mm</p>						

Programme de commandes - Originaux français

<p>Deux ans et plus 26 minutes 48 secondes couleur 16mm (Service des Pénitenciers canadiens)</p>	<p>L'homme et le froid 107 minutes 3 secondes couleur 35mm & 16mm (Co-production avec le ministère des Affaires indiennes et du Nord canadien)</p>	<p>Les vrais cousins 52 minutes 51 secondes noir et blanc 16mm (Co-production avec l'O.R.P.F.)</p>	<p>L'odyssée du Manhattan 7 minutes 45 secondes couleur 35mm & 16mm (Affaires extérieures / Énergie, Mines et Ressources / Transports)</p>
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<u>A l'heure du repas</u>	10 minutes 15 secondes	couleur 35mm & 16mm
<u>The Devil's Toy</u>	15 minutes 23 secondes	couleur 35mm & 16mm
<u>The Continuing Past</u>	24 minutes 25 secondes	couleur 16mm
<u>The Changing Wheat Belt</u>	14 minutes	couleur 16mm
<u>The Changing Forest</u>	18 minutes 18 secondes	couleur 16mm
<u>Change in the Western Mountains</u>	12 minutes 40 secondes	couleur 16mm
<u>Change in the Maritimes</u>	13 minutes 26 secondes	couleur 16mm
<u>Saguenay Region</u>	11 minutes 48 secondes	couleur 16mm
<u>The Canadian Shield:</u>	17 minutes 38 secondes	couleur 16mm
<u>The Buildings Already Begun</u>	17 minutes 38 secondes	couleur 16mm
<u>The Drag</u>	19 minutes 35 secondes	couleur 35mm & 16mm
<u>Nuclear Power Station</u>	26 minutes 5 secondes	couleur 16mm
<u>Douglas Point</u>	8 minutes 53 secondes	couleur 16mm
<u>Isotopes in Action</u>	27 minutes 41 secondes	couleur 16mm
<u>Joey</u>	28 minutes 41 secondes	couleur 16mm
<u>Energy and Matter</u>	8 minutes 43 secondes	couleur 16mm
<u>Fisherman's Fall</u>	20 minutes 38 secondes	couleur 35mm & 16mm
<u>Get Rid of Rats</u>	10 minutes 11 secondes	noir et blanc 16mm
<u>Henry Larsen</u>	16 minutes 33 secondes	noir et blanc 16mm
<u>The House that Jack Built</u>	8 minutes 18 secondes	couleur 16mm
<u>La machine à penser</u>	27 minutes 38 secondes	noir et blanc 16mm
<u>The Name of the Game</u>	9 minutes 56 secondes	couleur 16mm
<u>Is Volleyball</u>	9 minutes 56 secondes	couleur 16mm
<u>The Devil's Toy</u>	15 minutes 23 secondes	couleur 35mm & 16mm
<u>The Changing Wheat Belt</u>	14 minutes	couleur 16mm
<u>The Changing Forest</u>	18 minutes 18 secondes	couleur 16mm
<u>Change in the Western Mountains</u>	12 minutes 40 secondes	couleur 16mm
<u>Change in the Maritimes</u>	13 minutes 26 secondes	couleur 16mm
<u>Saguenay Region</u>	11 minutes 48 secondes	couleur 16mm
<u>The Canadian Shield:</u>	17 minutes 38 secondes	couleur 16mm
<u>The Buildings Already Begun</u>	17 minutes 38 secondes	couleur 16mm
<u>The Drag</u>	19 minutes 35 secondes	couleur 35mm & 16mm
<u>Nuclear Power Station</u>	26 minutes 5 secondes	couleur 16mm
<u>Douglas Point</u>	8 minutes 53 secondes	couleur 16mm
<u>Isotopes in Action</u>	27 minutes 41 secondes	couleur 16mm
<u>Joey</u>	28 minutes 41 secondes	couleur 16mm
<u>Energy and Matter</u>	8 minutes 43 secondes	couleur 16mm
<u>Fisherman's Fall</u>	20 minutes 38 secondes	couleur 35mm & 16mm
<u>Get Rid of Rats</u>	10 minutes 11 secondes	noir et blanc 16mm
<u>Henry Larsen</u>	16 minutes 33 secondes	noir et blanc 16mm
<u>The House that Jack Built</u>	8 minutes 18 secondes	couleur 16mm
<u>La machine à penser</u>	27 minutes 38 secondes	noir et blanc 16mm
<u>The Name of the Game</u>	9 minutes 56 secondes	couleur 16mm
<u>Is Volleyball</u>	9 minutes 56 secondes	couleur 16mm
<u>The Devil's Toy</u>	15 minutes 23 secondes	couleur 35mm & 16mm

Atomic Juggermunt	17 minutes 23 secondes	couleur 16mm
Beluga Days	14 minutes 52 secondes	couleur 35mm & 16mm
Bronze	13 minutes 13 secondes	couleur 35mm & 16mm
Congenital Broncho-oesophageal	9 minutes 58 secondes	couleur 35mm & 16mm

Game in 21 Points	11 minutes 18 secondes	couleur 35mm & 16mm
Hiroko Iko	20 minutes 25 secondes	couleur 35mm
Mother-to-be	75 minutes 18 secondes	noir et blanc 16mm
Quebec in Silence	10 minutes 3 secondes	couleur 16mm
Saskatchewan -- 45° Below	13 minutes 50 secondes	couleur 16mm

Contemporary Songs of French Canada:

Cerveau gelé	2 minutes 20 secondes	couleur 35mm & 16mm
Les fleurs de macadam	3 minutes 12 secondes	couleur 35mm & 16mm
Taxi	2 minutes 26 secondes	couleur 35mm & 16mm
Notre jeunesse en auto-sport	2 minutes 56 secondes	couleur 35mm & 16mm
Tête en fleurs	2 minutes 44 secondes	couleur 35mm & 16mm
La ville	3 minutes 39 secondes	couleur 35mm & 16mm

Films produits par l'Office national du film
Programme de l'ONF - Version bilingue

La clinique des citoyens
Citizens' Medicine
30 minutes 18 secondes
noir et blanc 16mm

Production 1970-1971 (suite)

Films produits par l'Office national du film

Programme de l'ONF - Originaux anglais (suite)

Bibliographie des films (suite):

Occupation 46 minutes 56 secondes
noir et blanc 16mm

The Past -- The Present -- The Future 25 minutes 33 secondes
noir et blanc 16mm
Pentiction Profile 28 minutes 41 secondes
couleur 16mm

Films produits par l'Office national du film

Programme de l'ONF - Originaux bilingues

Catnor 3 minutes 53 secondes
couleur 35mm & 16mm

If Not... 28 minutes 46 secondes
noir et blanc 16mm
November/November 9 minutes 30 secondes
couleur 35mm & 16mm

Ski de fond 6 minutes 26 secondes
couleur 35mm & 16mm
Cross-country Skiing 6 minutes 26 secondes
couleur 35mm & 16mm

Films produits par l'Office national du film

Programme de l'ONF - Versions et adaptations en français

Blake 19 minutes 17 secondes
couleur 35mm & 16mm

Entre ciel et neige 14 minutes 48 secondes
couleur 35mm & 16mm
La grossesse et la naissance 12 minutes 16 secondes
couleur 16mm

La clinique des citoyens 30 minutes 18 secondes
noir et blanc 16mm

Le cycle menstruel de la femme 7 minutes 20 secondes
couleur 16mm

Qui perd gagne 98 minutes 42 secondes
couleur 16mm

Matriska 4 minutes 46 secondes
couleur 35mm & 16mm
La puberté chez les garçons 9 minutes 33 secondes
couleur 16mm

Les voitures d'eau (sous-titres) 110 minutes 33 secondes
noir et blanc 16mm

Société Nouvelle:

La noce est pas finie	85 minutes 38 secondes	noir et blanc 16mm
Qu'est-ce qu'on va devenir?	40 minutes 16 secondes	noir et blanc 16mm
Un lendemain comme hier	41 minutes 55 secondes	noir et blanc 16mm

Don't Knock the Ox	13 minutes 6 secondes	couleur 35mm & 16mm
Doodle Film	10 minutes 33 secondes	couleur 35mm & 16mm
A Film for Max	74 minutes 6 secondes	couleur 16mm
Freeze-in	6 minutes 20 secondes	couleur 35mm & 16mm
Girls of Mountain Street	10 minutes 8 secondes	couleur 16mm
Half/Half/Three-quarters/Full	8 minutes 13 secondes	couleur 35mm & 16mm
Here's to Harry's Grandfather!	8 minutes 13 secondes	couleur 35mm & 16mm

The India Trip	50 minutes 50 secondes	couleur 16mm
Loops to Learn By	24 minutes 55 secondes	couleur 16mm
A Matter of Fat	98 minutes 42 secondes	couleur 35mm & 16mm
N-Zone	45 minutes 28 secondes	noir et blanc 16mm
A One/Two/Many/World	15 minutes 38 secondes	couleur 16mm
Paradise Lost	3 minutes 48 secondes	couleur 35mm & 16mm

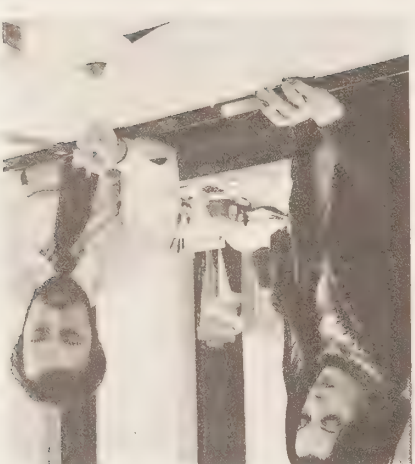
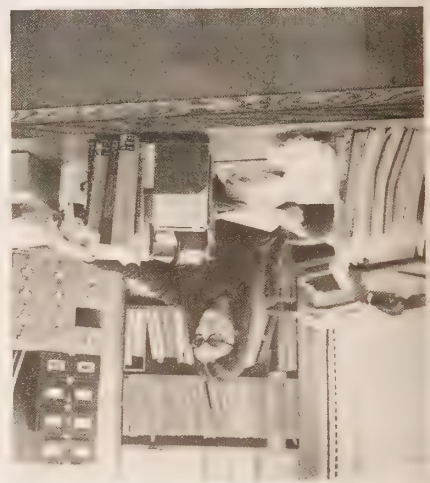
Pillar of Wisdom	8 minutes 54 secondes	couleur 35mm & 16mm
Pollution Front-line	46 minutes 18 secondes	noir et blanc 16mm
A Rosewood Daydream	14 minutes	couleur 35mm & 16mm
Temples of Time	42 minutes 27 secondes	couleur 35mm
That's the Price	40 minutes 45 secondes	couleur 16mm
Untouched and Pure	46 minutes	noir et blanc 16mm
(Co-production avec le Swedish Film Institute)		
The Wish	27 minutes 33 secondes	couleur 16mm

Encounter on Urban Environment	108 minutes	noir et blanc 16mm
Introduction to Labrador	23 minutes 43 secondes	noir et blanc 16mm

The Move	28 minutes 48 secondes	noir et blanc 16mm
Nell and Fred	28 minutes 5 secondes	noir et blanc 16mm

...And a Broom Factory	12 minutes 46 secondes	noir et blanc 16mm
Citizens' Medicine	30 minutes 18 secondes	noir et blanc 16mm

Challenge for Change:



Le nombre des employés réguliers et celui des personnes em-
ployées en vertu d'un contrat ou pour une période déterminée
est passé de 955 au 31 mars 1970 à 921 au 31 mars 1971. L'in-
dice de rotation du personnel a été de 4.8 pour cent.

Cette année, la Direction du personnel a négocié avec succès
une convention collective de deux ans avec le Syndicat général
du cinéma et de la télévision qui représente les membres du
personnel de la production et des services techniques de l'Of-
fice national du film. Cette entente s'est faite à l'amiable,
reflétant ainsi un haut degré de compréhension entre le per-
sonnel et la direction.

Les négociations vont bon train avec l'Alliance de la fonction
publique du Canada et l'Institut professionnel du service
public du Canada.

Le Centre de la Photo du Gouvernement canadien (suite)

Le Centre a aussi réalisé une grande variété de matériel pour l'Information Canada/Expositions, pour les foires commerciales et les missions représentant le Canada à l'étranger.

Le Centre a continué d'offrir des services divers allant d'illustrations pour un document de recherche à la réalisation d'une murale sur toile de 40 pieds de longueur en noir et blanc, très attrayante.

Cette année, en collaboration avec Information Canada, Le Centre de la Photo a entrepris une enquête sur les installations audiovisuelles existantes et sur les programmes du gouvernement fédéral.



L'honorable Jean-Luc Pepin, ministre de l'Industrie et du Commerce, présente au Premier ministre Chou En-lai, à Pékin, l'album du Centenaire, publié par l'ONF, Canada du temps qui passe.

Image 1: Gagnant du prix "Look of Books 1971" du Book Promotion and Editorial Club, Toronto, Canada.
Album Normand Grégoire: A remporte le prix Graphica '71, Montréal, Canada.

Le Centre de la Photo
du Gouvernement canadien

Le Centre de la Photo du Gouvernement canadien a été établi en 1965 afin d'assurer des services photographiques à tous les ministères et organismes du gouvernement fédéral. Ses laboratoires modernes sont les plus importants de la région d'Ottawa. Les services de photographies en couleurs comprennent le développement de très haute qualité de films et de photos, la production d'épreuves, d'agrandissements, de photographies murales, de diapositives ordinaires et de diapositives pour projection par transparence, le tirage et les procédés connexes ainsi que des services commerciaux de développement.

Les services photographiques en blanc et noir englobent le tirage semi-automatique et spécialisé, de très haute qualité, et le tirage commercial des photos, la production de portraits et de photographies de passeport, d'épreuves de photos et d'épreuves par contact et de photographies murales, de diapositives tirées de négatifs ou de photographies d'art, le développement des films et la production de négatifs à ton continu, au trait ou demi-teinte.

Le Centre possède un petit laboratoire de recherche pure et appliquée qui offre des services de consultation.
On encourage les ministères et organismes fédéraux à confier leurs négatifs au Centre de la photo qui les conserve dans des conditions idéales d'humidité et de température contrôlées.

Le laboratoire de photographie d'Information Canada/Expositions est exploité depuis 1968; ce laboratoire est sous la direction du Centre de la Photo et a obtenu de très bons résultats. De ce laboratoire, le représentant du Centre se tient en relations avec le Service des études (expositions) et donne des conseils sur la prise de photographies et sur le tirage.

Le Centre doit pouvoir couvrir ses frais. Au cours de l'année budgétaire 1970-1971, il a reçu 10,035 commandes de 60 minutes et organismes et le total des recettes s'est élevé à \$541,596. Les frais encourus ont été de \$508,609, laissant un bénéfice de \$32,987.

Les principales réalisations de l'année englobent la fourniture d'agrandissements de haute qualité pour les expositions tenues à la Galerie des photos, à Ottawa, pour les caravanes des fêtes du Centenaire, au Manitoba, pour fins d'exposition à Terre des Hommes, à Montréal, et pour les bureaux de l'Office dans tout le Canada.

Le Service de la photo (suite)

Le Service a préparé et rassemblé les photographies pour les nouvelles expositions suivantes:

Réveries en couleurs (A Time to Dream) (2 séries).

Many Happy Returns (2 séries). Un hommage aux Territoires du

Nord-Ouest.

Rural Architecture, Ontario.

End of an Era, Shanghai -- 1949.

Image 6 (2 séries).

Polyptyque Deux.

Réveries en couleurs (A Time to Dream) (à la demande du ministre des Affaires extérieures pour des tournées d'expositions

autre-mer).

- Douze photos-reportages, destinés à la presse nationale et internationale, ont été mis en circulation pendant l'année. Ces photos-reportages traitent des recherches effectuées dans l'Arctique et du développement de cette région, de l'industrie secondaire au Canada, de la rue du Trésor dans la ville de Québec, de Ben Wicks, caricaturiste renommé, et de Bruno Gerssi, étoile de la télévision et de la scène.

- Quatre expositions de diapositives audio-visuelles ont été produites:

Canada: A Year of the Land

Roundup in the Foothills

The Birds

Three in Color

Ces expositions ont été présentées à la Galerie des photos d'Ottawa, à des colloques, des congrès et des réunions sur la photographie ainsi qu'à d'autres manifestations publiques au Canada et aux États-Unis.

- Les seules additions à la photothèque ont été des photos-reportages et des photographies de personnages importants. Au cours de l'année, le Service a mis au point les plans de transfert des fonctions suivantes à Information Canada: Photothèque Photos-reportages et oeuvres photographiques commanditées par les ministères et organismes fédéraux. Le transfert est prévu pour 1971.

Prix remportés

Image 5: Prix d'excellence, 1970, Communication Arts Magazine, Californie, E.-U.

Image 7: Un des 4 volumes canadiens compris dans la liste "Best Fifty Books" dressée par l'American Institute of Graphic Arts, New York, E.-U.

- Au cours de l'année, l'activité du Service de la photo s'est étendue aux projets ci-dessous.
- La Galerie des photos d'Ottawa, la seule de son genre au Canada, devient un point central d'intérêt pour le grand public aussi bien que pour les photographes. On y a présenté les expositions suivantes:
 - Rêveries en couleurs (A Time to Dream). Présentation estivale de photographies en couleurs et en noir et blanc. Assistance: 8,696 personnes.
 - Trois photographes canadiens (Three Canadian Photographers). Exposition consacrée aux oeuvres de J. Flanders, G. Karkut et S. Tata. Assistance: 1,987 personnes.
 - B. C. Almanac (H) C-B. Réalisé par 15 photographes de la côte du Pacifique. Une innovation dans le domaine des expositions. Assistance: 1,837 personnes.
 - Pièrres historiques (Stones of History). Essai en photographies sur l'édifice du Parlement par Chris Lund et Malak. Assistance: 5,057 personnes.
 - Terre-Neuve (Newfoundland). Essai en photographies sur Terre-Neuve par John de Visser. Assistance: 3,975 personnes.
 - Deux nouveaux volumes de la série Image, catalogues des photographies de certaines expositions ont été réalisés et présentés à la Galerie des photos: Image 7 - tiré de Polyptyque Deux, par Normand Grégoire. Image 8 - tiré de B.C. Almanach (H) C-B -- 15 opuscules reliés en un volume. La série Image est vendue dans toutes les librairies importantes du Canada et est aussi distribuée aux Etats-Unis.
 - L'Office a produit pour Information Canada un livre important, à couverture rigide, tiré de l'exposition Rêveries en couleurs -- A Time to Dream. Ce volume sera distribué par la maison McLelland & Stewart en septembre 1971.
 - Il a été possible d'ajouter d'excellentes photographies à la collection de photographies d'art (Fine Print Collection) en entretenant des rapports constants avec les photographes.
 - Au cours de la dernière année, 41 expositions itinérantes de photographies ont circulé constamment à travers le pays. Le Service de la photo a fait distribuer dix de ces expositions par les galeries d'art et autres organismes culturels, dans tout le Canada.

Le siège social de l'Office est situé dans la capitale nationale. La Direction d'Ottawa représente l'Office dans cette ville et s'occupe de la coordination et de l'intégration des opérations dans la capitale.

La Direction joue un rôle important: elle donne des conseils au gouvernement sur les questions relatives à la cinématographie canadienne. Elle assiste souvent aussi les ministères et organismes fédéraux en leur donnant son avis en matière de films. Elle s'occupe des films commandités par les ministères dont la réalisation a été confiée à l'Office ou à des sociétés privées.

La Direction représente l'Office au sein de plusieurs comités interministériels et participe à d'autres activités quand il est souhaitable que l'Office soit représenté.

Les principales divisions de la Direction d'Ottawa sont les suivantes: le Service de liaison, la Division de la photographie, le Centre de photographie du gouvernement canadien et le bureau d'Ottawa de la Division de la distribution qui s'occupe des services spécialisés de distribution pour la région et pour les ministères et organismes fédéraux. Un local a été fourni au Centre canadien des films sur l'art qui bénéficie de divers services offerts par la Direction d'Ottawa.

Le Service de liaison

Le Service de liaison est le lien entre l'Office et les ministères et organismes fédéraux pour lesquels l'Office réalise et distribue des films commandités et du matériel audio-visuel connexe.

En 1970-1971, les films commandités par les ministères et organismes du gouvernement canadien représentent une somme de \$2,037,975 dont \$1,599,340 pour les productions anglaises et \$438,635 pour les productions françaises.

Le Service de liaison est chargé de renseigner les ministères sur les nouvelles techniques audio-visuelles et d'élaborer des méthodes qui permettront la mise en oeuvre des programmes ministériels et gouvernementaux. Il remplit aussi un rôle consultatif.

Distribution de copies (Productions ONF)

Ventes	Ventes			Ventes internes
	Gouv. Féd.	Autre	Total	
1,790	6,435	8,225	7,654	7,654
916	73,919	73,835	939	939
177	17,754	17,931	623	623
11	7,761	7,772	51	51
16	2,006	2,022	15	15
-	1,046	1,046	-	-

Au Canada:

Copies 16mm
Films fixes *
Jeux de diapositives *
Copies 8mm *
Ensembles multi media *
Diapositives de rétroprojecteur *

A l'étranger:

Copies 16mm
Films fixes
Jeux de diapositives
Copies 8mm
Ensembles multi media
Diapositives de rétroprojecteur

*

Totaux provisoires

Représentations de films en 16mm

Au Canada:

Colombie Britannique et Yukon
Prairies et Territoires du Nord-Ouest
Ottawa/Hull
Ontario
Québec
Provinces de l'Atlantique

A l'étranger:

Etats-Unis
Europe (Royaume-Uni compris)
Asie
Afrique
Amérique du Sud et Centrale
Australie et Nouvelle-Zélande

Représentations	Auditoires
337,379	15,894,448
187,900	15,490,074
105,178	25,097,979
31,587	4,008,367
92,164	20,326,992
21,513	1,279,879
775,721	82,097,739

28,014
62,459
11,467
41,890
49,212
39,423
232,465

Prêts

3,447	7,875
133	18,241
458	1,196
120	23,976
11	35
-	-

Ventes internes	Ventes
-----------------	--------

7,654
939
623
51
15
-

Sommaire de la Distribution 1970-1971

Locations aux cinémas

Au Canada:

35mm
16mm

Français

Anglais

Total

1,160
777
1,9378,876
5,992
14,86810,036
6,769
16,805Titres vendus
1970-1971Total des titres
sous contrat

A l'étranger:

Etats-Unis
Europe (Royaume-Uni compris)
Afrique
Amérique du Sud et Centrale
Asie
Australie et Nouvelle-Zélande26
163
97
1
33
6
326229
1,328
392
179
132
146
2,406

Télévision (émissions)

Au Canada:

Films touristiques (émissions rapportées)

1,310

7,226

8,536

Français

Anglais

Total

Titres vendus
1970-1971Total des titres
sous contrat

A l'étranger:

Etats-Unis
Europe (Royaume-Uni compris)
Afrique
Asie
Amérique du Sud et Centrale
Australie et Nouvelle-Zélande4
277
14
43
18
356383
1,276
1,167
4,002
318
64
7,210

En 1970-1971, la vente des copies de 16mm aux écoles canadiennes a considérablement augmenté. La vente de films de 16mm, de films fixes, de jeux de diapositives, d'ensembles multi-media et de diapositives de rétroprojecteur a rapporté, cette année, \$1,299,415 de recettes brutes.

Les recettes provenant des ventes de copies à l'étranger ont également enregistré une hausse. Au classement des meilleurs films de cette année Figure Phoebe, une analyse de l'état d'esprit d'une adolescente lorsqu'elle apprend qu'elle est enceinte. Rien qu'aux Etats-Unis, l'Office a vendu 1363 copies de ce film depuis sa sortie, en 1964.

Les recettes provenant du secteur commercial se sont accrues, cette année, de plus d'un demi-million de dollars. Les recettes brutes se sont élevées à \$2,841,193. Plus de la moitié de cette somme provenait de la vente de copies de 16mm, dont la plupart étaient destinées à des écoles du Canada et de l'étranger. Le reste provenait des droits de télévision et de salles de cinéma ainsi que de la vente de produits accessoires (films fixes, jeux de diapositives, films en boucle, etc.). Comme l'année précédente, les recettes provenant de l'étranger se sont élevées à un million de dollars. Pour l'exercice 1970-1971, les recettes totales nettes provenant de la distribution dans les salles de cinéma au Canada se sont élevées à \$88,507, soit plus du double de celles réalisées au cours de l'exercice 1969-1970.

Recettes

Il importe de souligner, en conclusion, que nos recettes provenant des ventes se sont accrues de près de un demi-million de dollars, et que, pour la première fois dans les annales de l'ONF, la plus grande partie de ces recettes a été réalisée au Canada.

Conclusion

Pour conclure, rappelons que la division de la Distribution s'applique à trouver des débouchés pour nos films, à enseigner aux gens les nouvelles fonctions des œuvres cinématographiques, en plus, elle est très sensible aux exigences et aux réactions du public. Les films de l'Office sont destinés à faire connaître le Canada aux Canadiens et aux étrangers. La division de la Distribution se charge donc de mettre en œuvre des programmes visant à accroître l'audience de ces films ici même au Canada et à l'étranger.

Distribution dans les salles

Le nombre de nos films loués aux salles de cinéma, au Canada, a dépassé 10,000, cette année, atteignant presque le record réalisé en 1953-1954, soit 11,447. Ces chiffres sont d'autant plus éloquents qu'il faut considérer qu'il existe aujourd'hui 400 salles de cinéma de moins qu'en 1953. Pour l'exercice 1970-1971, les recettes totales nettes provenant de la distribution dans les salles de cinéma au Canada se sont élevées à \$88,507, soit plus du double de celles réalisées au cours de l'exercice 1969-1970. 48 films ont été mis à la disposition des salles de cinéma, dont 32 en langue anglaise et 16 en langue française.

A l'étranger, nous comptons 2,406 films sous contrat à des fins de projection dans les salles de cinéma de 134 pays, ce qui représente un bilan nettement positif, compte tenu des problèmes actuels que pose le court métrage dans une industrie cinématographique mondiale perturbée.

Télévision

Que ce soit au Canada ou à l'étranger, nos productions ont eu une large audience à la télévision. Au Canada, 139 contrats portant sur 1290 films ont été signés avec des stations de télévision, soit une augmentation de 80 pour cent par rapport à l'année dernière. Ces ventes entraîneront nécessairement, l'année prochaine, un regain d'activité.

Le réseau français de Radio-Canada a obtenu des droits sur 25 films et le réseau anglais sur 69.

A la suite de pourparlers avec la Société Radio-Canada concernant la projection, durant les heures de pointe, de 13 productions spéciales d'une heure, un contrat a été conclu avec le réseau anglais. Revisant sa politique, l'Office a consenti à insérer quatre pauses publicitaires par heure.

A l'étranger, 356 films ont été loués à des réseaux de télévision, ce qui porte à 7210 le nombre total de films sous contrat avec des réseaux de télévision. La série des films de l'ONF, Netsilik Eskimo, a été vendue à des stations de télévision dans un grand nombre de pays. Ces films retracent le mode de vie des Netsilik et donnent une image fidèle et unique de la culture esquimaue avant la venue de la civilisation.

Dix films de cette série ont été achetés par l'Allemagne; la BBC a l'intention de diffuser ces films au cours de l'année prochaine et, aux Etats-Unis, un certain nombre d'entre eux ont été transmis par les réseaux de télévision.

Projections non commerciales (suite)

Chicago et à Seattle, la fermeture des cinémathèques relevant du ministère des Affaires extérieures a entraîné une baisse de près de 50 pour cent dans la distribution non commerciale aux États-Unis; le fait étant que les activités de la cinémathèque de Chicago la plaçaient au premier rang.

La nouvelle ambassade du Canada à Pékin a été dotée d'une cinémathèque qui permet ainsi à l'Office de réaliser sa première prise de contact avec l'un des plus vastes publics d'outre-mer.

Films destinés aux touristes

En ce qui concerne la distribution des films touristiques à l'étranger, les frais en ont été assumés par l'Office du tourisme du gouvernement canadien, à la différence des années précédentes où l'Office payait une partie de ces frais.

La distribution des films touristiques aux États-Unis est assurée par l'Office, grâce à un réseau national de sections "cinémathèque" mises sur pied dans les bibliothèques publiques. En Europe, les bureaux de l'ONF et des Affaires extérieures pré-tent les films au public. Près de 12 millions de personnes ont pu voir les films touristiques canadiens en Europe et aux États-Unis. Au Canada, 33 films en version anglaise et 21 en version française ont été mis à la disposition des stations de télévision.

Distribution régionale

L'Office national du film compte 30 bureaux régionaux et locaux à travers le Canada dont la fonction consiste à faire des prêts de films et à en assurer la vente, dans la mesure du possible, ainsi qu'à promouvoir l'intérêt et la participation à l'art cinématographique en tant que moyen de communication. Les agents de distribution de l'Office travaillent en étroite collaboration avec tous les secteurs de la communauté et assurent une fonction éducative en révélant aux spectateurs l'importance du rôle d'un film et du but qu'il se propose d'atteindre. Leur action est d'une portée inestimable pour les écoles et les clubs; en outre, ils ont été formés en vue de pouvoir diriger un débat après la projection. Leurs nombreux contacts avec le public sur l'ensemble du territoire se sont souvent révélés précieux pour la planification de nouvelles productions.

A travers le pays, les activités des bureaux de l'Office ont été considérables. La demande de films n'a cessé d'augmenter. Au Québec, le programme de Ciné-participation a donné d'excellents résultats. En Ontario, les recettes réalisées ont représenté un bon tiers du total de celles de l'Office. Au Manitoba, les ensembles multi média ont joué un rôle important lors des fêtes du Centenaire et ont eu un très grand succès.

Dans le monde du cinéma, les services de la distribution et ceux de la production n'ont qu'un seul point commun: la méfiance qu'éprouvent les uns pour les objectifs et le travail des autres. A de rares exceptions près, le distributeur se plaint que le réalisateur, entièrement indifférent à son public, lui a fourni un film que personne ne sera tenté de voir. Quant au réalisateur, il est fermement convaincu que le distributeur ignore totalement les exigences du public actuel et que, par conséquent, l'oeuvre d'art fournie a souffert d'une mauvaise distribution.

Toutefois, la vérité doit se situer entre les deux et il arrive souvent que les résultats obtenus de cette union, en apparence, incompatible abasourdisent les deux partenaires.

Cette année, on a évalué à plus d'un demi-milliard, soit 650,000,000 le nombre total de spectateurs ayant vu les productions de l'Office national du film du Canada.

La distribution des productions de l'Office national du film s'effectue par l'intermédiaire des circuits réguliers de vente aux salles de cinéma, aux stations de télévision et au secteur éducatif. Par l'entremise de ses 38 bureaux au Canada et à l'étranger, ainsi que par celle des missions diplomatiques et commerciales du Canada à l'étranger, l'Office prête ses films à des fins de projection non commerciale.

L'année 1970-1971 fut une année exceptionnelle en matière de distribution.

Projections non commerciales

Après une brève période de location de films, l'année dernière, l'ONF a remis en vigueur, cette année, le système de prêt gratuit de films à des fins non commerciales. La demande a connu une augmentation constante et les prêts effectués directement par les bureaux de l'ONF ont atteint le chiffre de 232,465, soit un nombre de spectateurs de 23 millions pour environ 50,000 copies. On évalue en outre à 261,000 le nombre de mandes concernant des copies prêtées ou vendues à des cinémathèques privées, soit un public supplémentaire de 30 millions. A titre d'exemple, mentionnons que le bureau de l'ONF de Montréal a enregistré plus d'un million de prêts par semaine à sa cinémathèque au cours de l'hiver. Cet accroissement de la demande a mis les services régionaux de l'Office à rude épreuve et nous a obligés à essayer de nouvelles méthodes. C'est ainsi que le bureau de Calgary a inauguré, cette année, une cinémathèque libre-service à titre d'expérience-pilote.

A l'étranger, plus de 82 millions de personnes réparties dans une centaine de pays, ont pu voir nos films par l'intermédiaire du service de prêt gratuit assuré par les missions du ministère des Affaires extérieures ainsi que par d'autres organismes. A

Laboratoires de cinématographie			
1970-1971	1969-1970	Métrage traité (en pieds):	
1,076,400	1,275,000	35mm en noir et blanc	
4,215,000	3,546,000	35mm en couleur	
10,588,000	12,444,000	16mm en noir et blanc	
12,852,000	11,869,000	16mm en couleur	
28,731,900	29,134,000	Total du métrage	
790,000	244,000	Travaux par des entrepreneurs en 8mm (métrage en pieds)	
18,560	20,340	Heures	
Travaux par des entrepreneurs en 16mm couleur (métrage original en pieds)	1,623,000	1,367,640	
		Caméra	
		Métrage traité (en pieds):	
58,700	108,000	35mm en noir et blanc	
492,300	561,000	35mm en couleur	
785,600	738,000	16mm en noir et blanc	
907,200	670,000	16mm en couleur	
2,243,800	2,077,000	Total du métrage	
45,701	52,779	Heures de location	
		Inregistrement sonore et projection	
3,032	3,096	Heures de studio	
19,234	13,833	Heures de location	
1,403	1,524	Réenregistrements (nombre de bobines)	
5,434	4,186	Heures de transfert	
6,768	5,768	Heures de visionnements	
		Génie	
26,853	25,125	Heures	
		Animation, photographie des titres et optique	
292,529	314,214	Métrage tourné (en pieds)	
215	183	Films fixes	
278	255	Négatifs de films fixes	
1,313	976	Heures de travail (films fixes)	
7,082	5,872	Heures de travail (optique)	
10,285	8,112	Heures de travail (animation)	

Aide aux agences gouvernementales

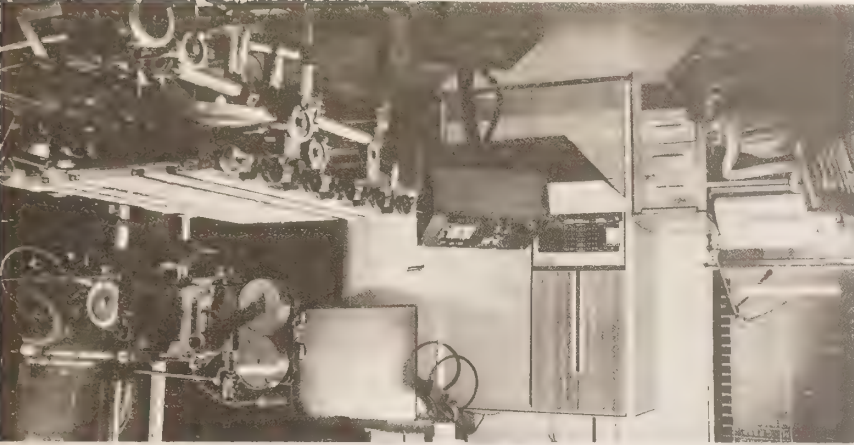
(suite)

- Les services d'un ingénieur et de techniciens pour le Pavillon.
- L'installation, dans deux autobus et six camions plus petits, d'une grande variété de matériel audio-visuel et d'autres appareils connexes pour le compte de l'Agence canadienne de développement international (ACDI); ceci pour la République du Nigeria.

- Les plans de l'ensemble matériel (hardware) pour les installations audio-visuelles du Centre d'Instruction de l'ACDI à Ottawa et l'acquisition de ce matériel.
- Les conseils techniques fournis au gouvernement tunisien sur les problèmes relatifs aux programmes de formation destinés aux agriculteurs de ce pays.

- La coordination des aspects techniques d'une présentation multimedias pour le Conseil national des recherches.
- L'élaboration et la fabrication d'un appareil à commande automatique d'une unité portative multi media pour le ministère des Affaires indiennes et du Nord canadien.
- La création, la construction et l'essai d'hydrophones et autre matériel de communication sous-marine pour la National Geographic Society et pour d'autres sociétés scientifiques du même genre.

Le potentiel énorme et la flexibilité des moyens d'expression inhérents au système audio-visuel se payent -- et le prix dépend presque entièrement de l'aspect technique du moyen de communication choisi. Les Services techniques et artistiques doivent faire face à une tâche de plus en plus complexe afin d'assurer un maximum de liberté artistique aux responsables de la production.



Banc d'animation commandé et contrôlé par ordinateur

Les Services techniques s'intéressent de plus en plus activement au domaine de l'électronique :

- Une utilisation accrue d'appareils d'enregistrement sur bandes magnétoscopiques de type industriel, surtout pour la réalisation des projets de Société Nouvelle/Challenger for Change.
- Un deuxième banc d'animation est maintenant commandé par un ordinateur.
- Un intérêt plus marqué dans l'essai, l'estimation et la démonstration des nouveaux systèmes de films et de bandes en cassettes qui peuvent être vus sur l'écran d'un téléviseur domestique.
- L'étude des tendances relatives à la répartition des travaux du laboratoire de cinématographie à l'aide d'imprimés d'ordinateur en vue de réduire le nombre des employés.

Aide au secteur privé

Les divisions des Services techniques ont continué la politique établie par l'Office d'aider le secteur privé :

- En fournissant des renseignements et des conseils sur la qualité du son, sur le traitement chimique et le contrôle du procédé, en faisant des essais et en prêtant des instruments spéciaux.
- En donnant les plans et devis de diverses pièces d'équipement mises au point par la Direction.
- En prêtant des caméras et du matériel d'éclairage dans des circonstances exceptionnelles lorsque les producteurs indépendants ne peuvent se procurer ce matériel ailleurs.
- En prêtant une caméra et de la pellicule vierge dans des cas particuliers.
- En fournissant des installations spéciales de visionnement.

Aide aux agences gouvernementales

L'Office reçoit un nombre toujours croissant de demandes de conseils techniques et d'assistance de la part d'autres organismes gouvernementaux. Voici quelques exemples des services rendus :

- La production des pièces d'équipement d'un genre spécial pour le Pavillon du Canada, à Expo 70, à Osaka.
- Le développement du film destiné à être montré au Pavillon du Canada.

"Sans l'art, la réalisation technique est impossible et sans technique la création artistique est aussi impossible."

A l'Office national du film, la technologie audio-visuelle relève des Services techniques et artistiques. Les principaux objectifs de cette Direction sont, en particulier, de fournir des services technologiques reconnus aux Divisions de la production et de la distribution; de concevoir, faire l'essai et mettre au point des procédés et appareils nouveaux ou améliorés; d'offrir des conseils et des consultations à d'autres organismes gouvernementaux en matière de cinématographie et de technologie visuelle, en général, ainsi que de compiler des publications techniques et de les faire parvenir aux laboratoires commerciaux de cinématographie et aux studios d'enregistrement.

Ces objectifs sont réalisés par les principaux services suivants: le tirage des films; l'entretien des appareils et du matériel d'enregistrement; l'entretien des caméras et du matériel d'éclairage, le fonctionnement des appareils scéniques, tout ce qui a trait à l'animation, aux trucages et aux titres; la conception technique, la construction et la réparation du matériel, la surveillance des services de production technique et le service de liaison; les services de cinématographie et de métirage d'archives ainsi que les services de recherche et de développement. Il faut constamment apporter des changements touchant la mécanique, la chimie et l'électronique dans les procédés et les appareils afin de satisfaire aux exigences nouvelles ou particulières dans le domaine de la production, de réaliser des économies et de continuer à améliorer la qualité de nos produits.

Perfectionnements techniques

Voici quelques exemples de perfectionnements techniques mis au point au cours de la dernière année:

- Une tireuse de réduction image par image conçue à l'ONF pour la transcription de films de 35mm sur films de 16mm en utilisant un mélange des couleurs primaires, rouge, vert et bleu, dans les proportions requises pour obtenir la source lumineuse désirée.
- L'installation d'un dispositif de récupération afin de réaliser des économies dans l'utilisation du solvant de nettoyage des films et afin de diminuer la pollution atmosphérique.
- L'introduction de plusieurs innovations mineures, mais importantes sur le plan technique, dans les procédés et les appareils de tirage optique pour la réalisation de films spécialisés.
- Un banc d'animation particulier pour la division de la Production française.
- Un appareil complètement reconstruit pour le développement accéléré des films de 16mm, en couleur.
- L'installation, dans tous les studios de réenregistrement du son, des appareils les plus perfectionnés dans ce domaine.

Ski de fond / Cross-country Skiing	Coupe Carlo Alberto Chiesa (meilleur sujet IV). Festival international du film d'animation, Toronto.
Sphères / Spheres	Mention spéciale (catégorie IV) pour le film "Sphères", Cordoba, Argentine.
The Summer We Moved to Elm Street	Certificat de mérite. Conférence sur les enfants, Washington, D.C., E.-U.
Summerhill	Certificat de mérite. Conférence sur les enfants, Washington, D.C., E.-U.
The Things I Cannot Change	Certificat de mérite. Conférence sur les enfants, Washington, D.C., E.-U.
To See or Not to See	Film de l'année et meilleur film d'animation. Palmarès du film canadien, Toronto.
Untouched and Pure	Hugo d'argent. Festival international du film, Chicago, E.-U.
Walking	Boomerang d'argent. Festival du film de Melbourne, Australie.
	Diplôme de mérite. Festival international du film de format réduit, Salerne, Italie.
We're Gonna Have Recess	Certificat de mérite. Conférence sur les enfants, Washington, D.C., E.-U.
What on Earth?	Coupe. Festival international du film de format réduit, Salerne, Italie.
You Are on Indian Land	Trophée "Blue Ribbon". Festival du film américain, New York.
	Prix spécial d'excellence. Palmarès du film canadien, Toronto.

Récompense Robert Flaherty. Société des Arts du film et de la télévision, Londres, Angleterre.

Premier prix. International Film Review, Colombo, Ceylan.

Médaille d'argent. Festival international de films sur l'art, Venise, Italie.

Meilleur film spécialisé. Société des Arts du film et de la télévision, Londres, Angleterre.

Coupe du Comité de sélection. Festival international de la montagne, Allos, Haute Provence, France.

Diabla d'or (prix de la catégorie documentaire). Festival international du film alpin, Les Diablerets, Suisse.

Prix sculptura "Tederoto". Festival international du film sportif, Cortina D'Ampezzo, Italie.

Prix spécial pour le reportage. Palmarsès du film canadien, Toronto.

Récompense Robert Flaherty. Société des Arts du film et de la télévision, Londres, Angleterre.

Diplôme d'honneur. Festival international du film sportif, Cortina D'Ampezzo, Italie.

Québec en silence

The Rise and Fall of the
Great Lakes

Les rochasiers



The Rise and Fall of the Great Lakes



Les rochasiers

A Little Fellow from Gambo	Meilleur film (catégorie information-TV, affaires publiques). Palmarès du film canadien, Toronto.	Récompense au meilleur "comédien improvisé" de l'année -- à M. Joseph Smalwood. Palmarès du film canadien, Toronto.
Maboule	Coupe (catégorie films expérimentaux). Festival international du film de format réduit, Salerne, Italie.	
A Matter of Fat	Meilleur film de plus de 30 minutes. Palmarès du film canadien, Toronto.	
A Matter of Survival	Trophée "Blue Ribbon". Festival du film américain, New York.	
Metamorphoses / Metamorphoses	Médaille d'argent. Festival international de films pour enfants, Venise, Italie.	
Mrs. Case	Meilleure cinématographie en noir et blanc. Palmarès du film canadien, Toronto.	
	Certificat de mérite. Conférence sur les enfants, Washington, D.C., E.-U.	
Mrs. Ryan's Drama Class	Certificat de mérite. Conférence sur les enfants, Washington, D.C., E.-U.	
Music for Children	Certificat de mérite. Conférence sur les enfants, Washington, D.C., E.-U.	
North	Certificat d'excellence. Festival de films touristiques de "Sunset Magazine", Anaheim, Californie, E.-U.	
The Oshawa Kid	Meilleur scénario non dramatique. Palmarès du film canadien, Toronto.	
Pas de deux (bilingue)	Trophée "Emily" et trophée "Blue Ribbon". Festival du film américain, New York.	
	Meilleur film court. Festival international du film, Panama.	
	Trophée du festival. Festival international du film de format réduit, Salerne, Italie.	



Hiroko Ikoko

The Hoarder

Plaque et diplôme. Festival international de films pour enfants, Téhéran, Iran.

Mention pour l'animation. Festival de films courts, Buenos Aires, Argentine.

L'homme multiplié /
Multiple Man

Médaille d'or (premier prix). Semana internacional de cine en color, Barcelone, Espagne.

Plaque d'or (premier prix) pour le meilleur film soumis. Plaque d'argent (premier prix) pour sa technique moderne. Festival international de films courts, Buenos Aires, Argentine.

The House that Jack Built

Certificat d'honneur. Festival du film de Rockville, Maryland, E.-U.

Isotopes in Action

Meilleur film spécialisé. Société des Arts du film et de la télévision, Londres, Angleterre.

Atome d'or. Festival international de films pour la télévision, Rome, Italie.

Laurette

Certificat de mérite. Conférence sur les enfants, Washington, D.C., E.-U.

Legend

Trophée "Red Ribbon". Festival du film américain, New York.

Meilleur film expérimental. Palmarès du film canadien, Toronto.

L'homme multiplié/Multiple Man



The Children of Fogo Island	Certificat de mérite. Conférence sur les enfants, Washington, D.C., E.-U.
Christopher's Movie Matinee	Certificat de mérite. Festival international du film, Adelaide/Auckland, Australie.
Continental Drift	Accepté. Société des Arts du film et de la télévision, Londres, Angleterre.
Cosmic Zoom	Diplôme d'honneur et mention spéciale. Festival international de films scientifiques, Buenos Aires, Argentine.
Chuckwagon	Plaque d'argent. Festival de films touristiques, Cragasco, Novare, Italie.
Danny and Nicky	Certificat de mérite. Conférence sur les enfants, Washington, D.C., E.-U.
D N A	Diplôme d'honneur. Festival international de films scientifiques, Buenos Aires, Argentine.
Elément 3	Trophée du festival. Festival international du film de format réduit, Salerne, Italie.
Espolio	Accepté. Société des Arts du film et de la télévision, Londres, Angleterre.
Etude en 21 points	Trigal d'or. Festival international de films sur les sports et le tourisme, Kranj, Yougoslavie.
L'évasion des carrousels	Certificat de mérite. International Film Review, Colombo, Ceylan.
Flight	Récompense "Hemi" pour le meilleur film court. Hemisfilm '70, San Antonio, Texas, E.-U.
Hiroko Iko	Médaille d'argent. Exposition internationale de films pour enfants, Venise, Italie.

Alinsky Went to War

"Chris". Chris Awards, Columbus, Ohio, E.-U.

Around Perception /
Autour de la perceptionMédaille d'argent. Festival international de films
scientifiques, Buenos Aires, Argentine.

The Ballad of Crowfoot

Trophée "Blue Ribbon". Festival du film américain, New York.

The West Danni Fiddler
from Calabogie to Kaladar

Diplôme de mérite. Festival du film, Melbourne, Australie.

Bing Bang Boom

Trophée "Blue Ribbon". Festival du film américain, New York.

Choisi pour présentation aux universités. ANZAAS, Sydney,
Australie.

Blake

Meilleur film de moins de 30 minutes. Palmars du film
canadien, Toronto.Accepté. Société des Arts du film et de la télévision,
Londres, Angleterre.Médaille de bronze. Mostra internazionale d'arte cinemato-
graphica, Venise, Italie.

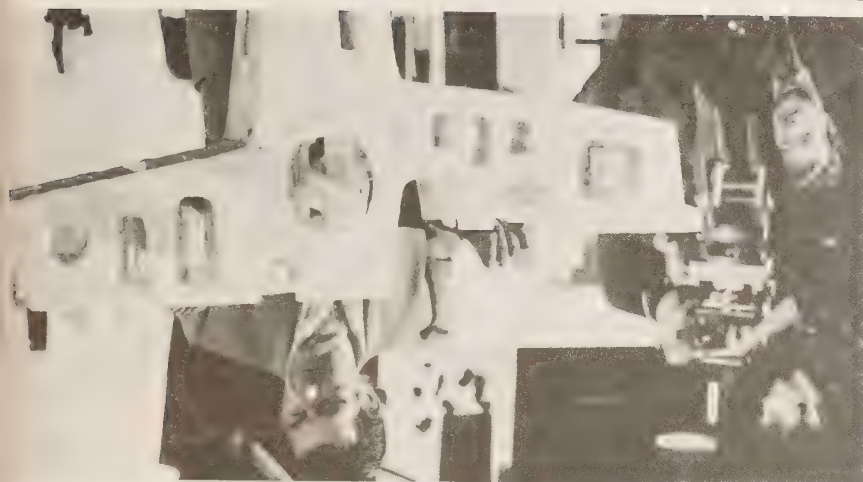
Bronze

Médaille d'argent. Mostra internazionale d'arte cinemato-
graphica, Venise, Italie.

Blake



Bronze



Films produits par l'ONF		Programme de l'ONF		Programme de commandes		Autres films produits par l'ONF	
Programme de l'ONF	Programme de commandes	Programme de l'ONF	Programme de commandes	Programme de l'ONF	Programme de commandes	Programme de l'ONF	Programme de commandes
Français	Français	Français	Français	Français	Français	Français	Français
Anglais	Anglais	Anglais	Anglais	Anglais	Anglais	Anglais	Anglais
Bilingues	Bilingues	Bilingues	Bilingues	Bilingues	Bilingues	Bilingues	Bilingues
Autres	Autres	Autres	Autres	Autres	Autres	Autres	Autres
34	4	17	4	18	4	17	4
11	12	25	12	3	12	25	12
45	16		16		16		16
48	35		35		35		35
5	4		4		4		4
61	6		6		6		6
159	61	159	61	159	61	159	61
Grand Total	Total	Grand Total	Total	Grand Total	Total	Grand Total	Total

Outre les films et les enregistrements vidéo qui furent tous réalisés avec la participation des citoyens et des organismes du milieu intéressé, un certain nombre de projets spéciaux ont été entrepris par le personnel de la Distribution affecté à l'équipe de Société Nouvelle. Cette dernière a joué un rôle de premier plan lors de la conférence "Milieu 70" qui s'est tenue à Winnipeg, en octobre 1970. Le thème de la conférence portait sur l'ordre des priorités en matière d'évolution de la société canadienne. Des productions enregistrées sur bande magnétoscopique furent également utilisées pour un programme d'action préventive destiné à des enfants d'âge pré-scolaire. Société Nouvelle s'est également chargée d'organiser des cours de formation aux techniques audio-visuelles, à l'intention des animateurs de centres communautaires et sociaux. Quatre productions vidéo ont été réalisées pour la Commission des écoles catholiques de Montréal.



Un lendemain comme hier

Saint-Jean; il étudie les répercussions de la migration sur le plan affectif, les problèmes de l'adaptation à de nouvelles valeurs ainsi que les conflits qui surgissent de la transition d'un environnement rural à un environnement urbain.

La note est pas finie. Long métrage de fiction réalisé avec la participation d'un groupe de citoyens du Nouveau-Brunswick. Utilisée délibérément en tant que catalyseur d'un projet cinématographique d'animation culturelle, la fiction permet de faire à nu les éléments d'un certain milieu. Ce film est, à la fois, une expérience d'animation culturelle et un acte politique. L'expérience qui, par le biais de la fiction, dévoile la réalité.

Qu'est-ce qu'on va devenir? Une étude de Baie-Saint-Paul, symbole de la situation des petites villes du Québec face à leurs problèmes de chômage, de dépeuplement et d'abandon de la terre. L'analyse d'une micro-société, du plus vieux citoyen au plus jeune.

Mines d'or. Une étude consistant en enregistrements sur bande magnétique et portant sur les conséquences de la suppression, par le gouvernement, des subventions à l'exploitation des mines d'or.

Urbanoise. Une série de six films traitant du visage de la ville. Ce projet aborde trois aspects et vise ainsi à présenter une vue d'ensemble sur les limites du développement urbain, à suggérer des solutions possibles et à établir un moyen de communication entre les responsables des décisions et ceux qui doivent en subir les conséquences. Cette série bénéficiera d'une large diffusion grâce à la télévision. Sa distribution est prévue par thème et par sujet à l'intention des groupes qui s'intéressent à tous les problèmes de l'urbanisme.

Région 80. Une expérience en matière de communication et consistant en l'intégration d'une équipe représentant un échantillon de la population de la région du Lac Saint-Jean. Ce projet comprend la réalisation de films et d'enregistrements sur bande magnétique. En ce qui concerne les films, la production a été essentiellement axée sur un documentaire de long métrage consacré aux forêts du Québec et aux habitants de ces forêts. Quant aux enregistrements sur bande magnétique, Société Nouvelle s'est fixé comme objectif la création d'un réseau de communications entièrement nouveau et permanent, accessible aux citoyens. L'un des projets concerne la création de trois canaux de télévision communautaires: à Normandin (destiné à desservir cinq villes), à Dolbeau-Mistassini et à Saint-Félicien.



La note est pas finie

toscopiques pour permettre un retour en arrière et provoquer les réactions des participants à la Conférence canadienne de 1970 sur le Bien-être social, à Toronto; il a, en outre, réalisé le montage définitif de deux bandes sur les travaux de la Conférence et sur les avis qui y ont été exprimés.

Offrant son concours à un groupe de citoyens de Thunder Bay (Ontario), dénommé "Town Talk", Société Nouvelle/Challenge for Change a formé 13 personnes aux techniques de réalisation de films de 16mm et d'enregistrements sur bande magnétoscopique de un demi-pouce, dans le but de créer un service de production à l'usage de la communauté entière. En transmettant directement, sur un réseau de câbles (plutôt que par télévision ordinaire), des enregistrements sur ruban de $\frac{1}{2}$ ", l'équipe a télédiffusé jusqu'à 4 heures d'émission en direct ou enregistrée, par semaine. Le groupe de production a également aménagé des ateliers techniques destinés à former un plus grand nombre d'habitants de la région et il a pris les dispositions nécessaires en vue de faire des échanges de programmes vidéo avec d'autres réseaux de câbles du nord de l'Ontario. On doit à l'instauration d'une telle politique la réalisation de deux courts métrages portant sur des thèmes locaux, The Superior Scrapbook et ...And a Broom Factory.

A la suite de travaux de recherches portant sur une expérience de télédiffusion communautaire à Thunder Bay ainsi que sur une expérience analogue effectuée à Normandin (Québec), un mémoire a été présenté à l'audience publique du Conseil de la Radio-Télévision canadienne, lequel fut l'objet de multiples commentaires dans la presse. Un numéro spécial du Bulletin de Challenge for Change fut consacré au thème suivant: "Community Cable Television and You." Alors qu'habituellement ce bulletin est envoyé à 10,000 abonnés, ce numéro spécial donna lieu à une telle demande qu'il fut nécessaire d'imprimer et de mettre en circulation 26,000 copies supplémentaires.

Un grand nombre d'autres communautés au Canada ont commencé à explorer les possibilités que présente la télédiffusion. Société Nouvelle/Challenge for Change a offert son concours à des groupes de citoyens de Hamilton, London, Vancouver et Montréal dans le but de réaliser des émissions de télédiffusion d'intérêt local; c'est ainsi que Société Nouvelle joue le rôle d'une véritable tribune publique dont la mission consiste à initier des groupes d'amateurs aux techniques de communication.

La section française de Société Nouvelle/Challenge for Change a entrepris au cours de l'année 1970-1971 de nombreux projets d'un intérêt captivant:

Un lendemain comme hier. D'une durée de 42 minutes, ce film tourné dans la Région du Lac Saint-Jean et à Montréal analyse la vie bouleversée d'un ouvrier de Montréal, originaire du Lac

problème de la vieillesse et pose la question de savoir si les services actuels assurés aux vieillards répondent à leurs besoins affectifs. Uncomter on Urban Environment relate le déroulement d'un séminaire d'une semaine, réunissant des spécialistes de diverses disciplines ainsi qu'un vaste échantillon de citoyens de la région de Halifax/Dartmouth. Jouant un rôle de catalyseurs, les spécialistes amènent les membres d'une communauté à procéder à une auto-analyse au cours de laquelle ils remettent en question cette communauté même, les services gouvernementaux et privés ainsi que la responsabilité des citoyens dans l'édification de l'avenir de leur propre communauté. En outre, en 1970, à titre de collaborateur avec le Service de l'éducation permanente (Extension Department) de la Memorial University of Newfoundland, Société Nouvelle/Challenge for Change a apporté son concours à la réalisation de six films: *The Move*, *The Past -- The Present -- The Future*, *Introduction to Labrador*, *Urban and Arthur Leblanc on Cooperatives*, *The English Cooperatives et The Specialists at Memorial Discuss the Fogo Films*.

Dans la vallée de Drumheller, en Alberta, région minière désaffectée et défavorisée par un avenir économique incertain, un agent d'animation sociale de l'Université de Calgary avait été initié, par Challenge for Change, aux techniques de l'enregistrement sur bande magnétoscopique et s'était appliqué à encourager les habitants de la vallée à élucider eux-mêmes les problèmes auxquels ils devaient faire face. Lorsque, à Rosedale, un groupe de citoyens assista à la projection des enregistrements vidéo qui avaient été réalisés à Drumheller, à quatre milles de là, ils s'initierent fort rapidement aux techniques d'enregistrement sur bande magnétoscopique et se mirent à intervenir d'autres concitoyens. Les interviews enregistrées furent reproduites immédiatement après avoir été filmées; ou bien encore, les bandes furent projetées au cours de réunions groupant une plus large audience. Des comités d'action se chargèrent d'étudier les problèmes soulevés tels que: expansion industrielle, loisirs, services publics (canaux), action conjuguée des habitants de la ville, quelques réalisations concrètes, gaz, eau et égouts). Par la suite, grâce à l'action conjuguée des habitants à prendre forme; on élaborera les plans d'une utilisation, on entreprit l'aménagement des canalisations de gaz et d'eau; en outre, d'autres villes de la vallée entrèrent en pourparlers avec le Comité d'action des citoyens de Rosedale afin d'envisager la possibilité d'une action commune.

Société Nouvelle/Challenge for Change a apporté une aide technique, des fonds ou du matériel aux groupes de citoyens engagés dans une entreprise semblable à Vancouver, Moose Jaw, Winnipeg, Hull, Ottawa, Saint-Jean (Nouveau-Brunswick) et Saint-Jean (Terre-Neuve). Le personnel chargé de l'exécution de ce programme a également utilisé des enregistrements magné-

Au cours de l'année 1970-1971, le programme Société Nouvelle / Challenge for Change a continué de mettre au point de nouvelles techniques de communication destinées à sensibiliser les Canadiens à l'évolution de la société contemporaine et à les inviter à participer à cette évolution. En bref, il s'agit ici d'une évolution sociale sans violence et de l'utilisation du film et du ruban magnétoscopique en tant que catalyseur social.

Etabli par l'Office national du film en 1967 dans le cadre du programme de la lutte contre la pauvreté entrepris par le secrétariat des Plans spéciaux, Challenge for Change a vu, en 1969, la mise sur pied de sa contrepartie française: Société Nouvelle. La Production française s'était aussi livrée à diverses expériences où le film devenait l'instrument de l'évolution sociale.

Ce programme constitue une expérience unique entreprise conjointement par l'Office du film et certains ministères et organismes fédéraux. En 1970, la Société centrale d'hypothèques et de logement, les ministères de la Santé nationale et du Bien-être social, du Travail, de l'Expansion économique régionale et le secrétariat d'Etat (Citoyenneté) ont contribué à son financement, à part égale avec l'Office, et ont apporté, en outre, une multitude d'idées et de données. Un représentant de chacun des organismes susnommés et six représentants de l'Office national du film constituent le Comité directeur, sous la présidence du bureau du Conseil privé. Société Nouvelle/Challenge for Change relève directement du secrétariat d'Etat par l'intermédiaire du bureau du Conseil privé.

Au moyen de films et d'enregistrements sur bande magnétoscopique, les réalisateurs de ce programme se proposent d'aider les Canadiens à discerner les situations qui nécessitent des changements. Ils initient les gens aux techniques de communication de sorte qu'ils puissent eux-mêmes trouver les solutions à leurs problèmes. Le programme vise à faire prendre conscience aux gens de leur aptitude à résoudre eux-mêmes un problème et à les amener à élaborer des décisions qui modifieront leur mode de vie. Il permet d'apprendre aux gens à utiliser la caméra pour exposer leurs problèmes très réels dans des films. L'Office prête à des groupes des caméras portatives à bandes magnétoscopiques d'un emploi facile; il s'est d'ailleurs révélé que, une fois leur expérience cinématographique terminée, ces mêmes groupes avaient acquis une certaine maîtrise dans l'analyse de soi.

Société Nouvelle/Challenge for Change s'efforce de renverser les barrières qui bloquent la compréhension et la communication entre gens qui partagent des intérêts et des problèmes communs ainsi qu'entre gouvernements et gouvernés.

Nell and Fred, film réalisé au cours de l'année 1970, aborde le

Production anglaise (suite)

Vers la fin de 1970-1971, un nouveau directeur de la Production a été nommé; il a réparti le personnel en équipes de production ayant chacune à sa tête un chef de studio, secondées par une section de recherche et un coordonnateur de la production commanditée. Les incidences de cette réorganisation ne se feront pas sentir avant 1971-1972.



Production anglaise (suite)

The Conquered Dream étudie les réalisations de l'homme dans l'Arctique. Les deux films Netsilik donnent au public une vue anthropologique de la vie des Esquimaux avant la venue de la civilisation de l'homme blanc.

Untouched and Pure est le dernier des films réalisés en coproduction avec le Swedish Film Institute. Il s'agit de l'opinion à la fois impressionniste, personnelle, mi-tigue et mi-raisin du réalisateur sur la Suède et les Suédois.

Productions commanditées

Sans compter les films en boucle, les films fixes, etc., la division de la Production anglaise a réalisé 61 films pour les ministères fédéraux, en 1970-1971. Dans certains cas où les objectifs de l'Office et ceux du commanditaire étaient semblables, la division a fait des co-productions. Atteignant (voir la catégorie des Films pour la télévision) en est un exemple. Il passera au réseau anglais de Radio-Canada au cours de la saison 1971-1972.

Parmi les réalisations commanditées, l'une des plus intéressantes est le programme "Loup" qui sera entrepris cette année. Dans le cadre de ce programme de trois ans commandité par le Service canadien de la faune, le personnel de l'ONF a fourni les éléments d'un long métrage, un film spécial d'une heure pour la télévision accepté par Radio-Canada, un court métrage commercial et un film éducatif possible non destiné aux salles. Le film spécial d'une heure pour la télévision présente le loup comme le symbole de notre ignorance, en regard du rôle du prédateur, dans la nature et la faune sauvage elle-même. Le long métrage traite des relations extraordinaires du réalisateur avec les loups, au cours du tournage. Le film non commercial est une étude scientifique du comportement du loup, etc.

Conclusion

La division de la Production anglaise a commencé l'année 1971-1972 avec un assez grand nombre de films en voie de production ou d'achèvement pour répondre d'une manière plus que satisfaisante aux demandes de courts métrages destinés ou non aux salles.

La division avait également entrepris la réalisation d'un nombre suffisant de films d'une heure pour respecter l'entente conclue avec le réseau anglais de Radio-Canada pour 1971-1972. Ceci comprend la présentation de 13 films de 60 minutes aux heures de pointe.

The Wish. Des jumelles âgées de huit ans à la recherche de leur identité au sein de la structure familiale pendant une visite à la maison de campagne de leurs grands-parents.

Pollution Front-Line. Reportage documentaire sur un groupe de femmes organisées pour combattre la pollution et découvrir de quelques-uns des problèmes reliés à l'action collective.

Productions multi media (y compris les films fixes)

L'une des productions les plus remarquables de la Production anglaise en 1970-1971, *Of Many People (Un siècle d'hommes)* est un spectacle multi media ambulante qui rappelle l'entrée du Manitoba dans la Confédération. Ce spectacle, basé sur le roman de Gabrielle Roy, "La petite poule d'eau", fait appel aux techniques de l'image multiple. L'utilisation de projecteurs synchronisés pour diapositives et films donne des résultats fort intéressants.

La division multi media a aussi réalisé:

Une seconde production multi media qui combine l'enregistrement sur bande magnéto-copique, un film en 16mm et des diapositives sonores avec boutons actionnés par le public. Le ministère des Affaires indiennes et du Nord canadien qui a commandité cet ensemble multi media, en fait grand usage, de même que les autochtones, dans les ateliers et au cours de conférences sur l'éducation.

Dans la catégorie des productions multi media, se range une série de films fixes et des jeux de diapositives d'un intérêt particulier réalisés à l'occasion du Centenaire de la Colombie Britannique et, d'autre part, une série de boucles "vista-sell" sur des thèmes canadiens à l'intention des bureaux d'outre-mer du ministère des Affaires extérieures.

Au cours de l'année 1970-1971, la division multi media a mis en circulation 32 films fixes, 65 jeux de diapositives, 10 films en boucle, 3 ensembles multi media, un film en 16mm, 3 spectacles multi media et 11 éléments audio-visuels divers.

Co-productions

Nous avons conclu des ententes de co-production avec la British Broadcasting Corporation portant sur de nombreux projets de films. *The Conquered Dream* et *Netsilik I et II* en sont des exemples. Les deux traitent de l'Arctique d'autrefois et d'aujourd'hui. Ces films seront aussi présentés au réseau anglais de Radio-Canada en 1971-1972.

Production anglaise (suite)

A film for Max. Un homme et une femme, couple marié moderne de milieu urbain, cherchent à se redéfinir vis-à-vis l'un de l'autre, de leurs amis et de leur environnement.

N-Zone. Juxtaposition à la fois libre et compliquée d'images du passé, du présent et, probablement, de l'avenir d'un jeune homme.

Pandora. Essai des techniques de projection par réflexion et de rétroprojection pour mettre en valeur des images poétiques de l'amour conjugal.

Films d'animation

La production de films commandés par les ministères constitue une partie importante du programme de films d'animation. Deux de ces films, Best Friends et Where There's Smoke, ont été réalisés dans le cadre du "Programme tabac et santé" commandité par le ministre de la Santé nationale et du Bien-être social; ce dernier film, à la demande générale, est constitué de films-éclairs contre l'usage du tabac, destinés à la télévision et produits au cours des cinq dernières années. Trois films importants ont été commandés pour juin 1971: Hot Stuff pour le Commissaire des incendies; In a Nutshell pour l'Agence canadienne de développement international; et Propaganda Message pour Information Canada.

Le programme d'animation continue à préconiser l'expérimentation de nouvelles méthodes pour le film d'animation et, chaque fois que cela est pratique et approprié, l'utilisation de méthodes individuelles, par opposition aux méthodes de groupe, comme dans les films Paradise Lost, Doodle Film et Evolution.

Films non commerciaux et films pour la jeunesse

Il s'agit d'un groupe de films destinés à un public spécialisé et comprend plusieurs films pour la formation des jeunes cinéastes dignes d'une grande diffusion (Girls of Mountain Street et A One/Two/Many/World). Ce groupe comprend en outre:

Loops to Learn By. L'Office a maintenant terminé quelque 150 films en boucle (8mm) pour son programme d'orthopédagogie conçu avant tout pour les enfants qui ont des troubles perceptuels. Les spécialistes qui oeuvrent dans ce domaine ont accueilli ces films en disant qu'ils ouvrent de nouvelles voies. Un film Loam, Loops to Learn By, a été aussi réalisé pour indiquer les diverses manières dont ces films en boucle sont utilisés dans l'enseignement et pour expliquer sur quels principes reposent leur planification et leur production.

Courts métrages pour les cinémas

C'est dans cette catégorie que le plus grand nombre de film, soit 26, ont été tournés vers la fin de l'année. Ces films seront montés et terminés en 1970-1971 comprenant Don't Knock, qui a été terminé en 1971-1972. Les sept autres films ont été terminés en 1970-1971 comprenant une époque lointaine, une exposition rurale dans les Maritimes, où l'épave d'un bateau était la traction d'une charge inerte par un boeuf ("ox"), Pillar of Wisdom, coup d'oeil ironique sur les rites de l'initiation propres à une université canadienne; A Rosewood dream, dans lequel un groupe de chanteurs de folklor et de rock contemporains comble le fossé qui sépare les générations en chantant dans les foyers de vieillards, à Terre-Neuve; Temples of Time, qui nous montre une montagne des Rocheuses toutes saisons et par tous les temps. Pour le réalisateur, cette montagne est le symbole de l'union de l'homme avec son environnement.

Films pour la télévision

L'exercice 1970-1971 a été, en général, une année de production et de production de films à une heure, une demi-heure et un réseau anglais de télévision de la Société Radio-Canada.

A la fin de l'exercice, quatre films d'une heure étaient terminés et seize autres avaient été tournés ou étaient arrivés à divers stades de leur réalisation.

Les films terminés: Sad Song of Yellow Skin, a remporté de nombreux prix internationaux, y compris le Robert Flaherty Award, en Angleterre, récompense très convoitée. C'est un film très personnel et très émouvant sur les tentatives faites par certains Occidentaux pour combler le fossé d'incompréhension qui les sépare des Vietnamiens. Atomelement, jette un regard sur la faune sauvage du Canada et sur ceux qui essaient d'en assurer la conservation. A Little Fellow from Gambo, raconte la vie du premier ministre de Terre-Neuve, Joseph Smallwood, et le montre dans l'intimité.

Films expérimentaux

La division de la Production anglaise a continué à affecter une partie de son budget aux films expérimentaux de court métrage qui font appel à tous les aspects de la technique cinématographique:



Sad Song of Yellow Skin



A Little Fellow from Gambo

Production anglaise

A mesure que l'année avançait, le moral des membres du personnel s'améliorait et les cinq derniers mois de l'exercice ont connu un regain d'activité qui a compensé le rythme lent des sept premiers mois; pendant cette période, la division a entrepris la réalisation du plus grand nombre de projets à terminer au cours de l'exercice suivant jamais entrepris par la Production anglaise. (Il s'agit de films tournés en 1970-1971 dont le montage restait à faire.)

Le budget de la Production anglaise était de \$4,623,000. Ces chiffres comprennent \$1,596,200 pour les films commandités.

La répartition des ressources budgétaires a été la suivante:

Télévision	24.0%
Courts métrages pour les cinémas	13.0%
Films destinés à un public particulier	13.0%
Challenge for Change	14.0%
Longs métrages	9.0%
Animation	6.5%
Co-productions	4.0%
Films expérimentaux	5.0%
Opérations multi média	6.0%
Versions	2.0%
Divers	3.5%
(formation, distribution par câble, etc.)	100.0%

La répartition de la production cinématographique a été la suivante:

Télévision	23
Courts métrages pour les cinémas	37
Films non commerciaux	44
Challenge for Change	6
Longs métrages	2
Films expérimentaux	10
Co-productions	4
Versions	15

...un total de 141 films.

Un long métrage a été terminé et un autre partiellement tourné en 1970-1971. Le premier, *A Matter of Fat*, riche en détails concrets sur l'obésité, raconte l'épreuve qu'a vécue, sous surveillance médicale, un homme de 330 livres qui voulait en arriver à perdre 150 livres. Le second, *Gold Journey*, est l'histoire touchante d'un jeune garçon indien qui tente d'établir un rapprochement entre sa vie familiale, à la réserve, et les pressions qu'il ressent à l'école de "l'homme blanc".



A Matter of Fat

et financées par l'Office. Les résultats ont été encourageants et certains de ces films ont été distribués à des stations de télévision et des salles de cinéma. On voit ainsi se développer de jeunes talents apportant un sang nouveau au cinéma canadien.

Studio d'animation

Un bon nombre de films ont présenté un certain intérêt éducatif, tel celui intitulé Notions élémentaires de génétique traitant des lois de Mendel. Il faut aussi mentionner la réalisation de trois films portant sur la multiplication et représentant le fruit de trois années de travaux et de recherches.

Parmi les films réalisés à l'intention des enfants, plusieurs ont utilisé la technique d'animation du théâtre des marionnettes.

Le studio d'animation a été équipé d'un matériel d'essai permettant l'expérimentation instantanée des idées.

Un très grand effort fut également fourni dans ce secteur en vue de constituer une équipe de jeunes gens chargée de participer à la mise sur pied d'un studio d'animation. Des animateurs expérimentés se chargent de les former tout en poursuivant leurs activités normales.

Les trois premiers films en cours de production par ce nouveau studio sont les suivants: Catnor, Cycle et Des ensembles. L'accueil qui leur a été réservé a été fort chaleureux et ce groupe semble acquiescer rapidement un renom qui ne fera que relever le prestige de l'Office et du Canada.

Conclusion

Bien que les résultats obtenus au cours du dernier exercice soient encourageants pour la Production française, la division n'ignore pas qu'il reste encore beaucoup à faire. Elle ne s'estimera totalement satisfaite que lorsque tous les secteurs et programmes pourront répondre aux exigences du public tout en respectant les objectifs de l'Office; la réalisation d'une telle politique nécessitera la mise en oeuvre de toutes les ressources de l'ONF.

Production française (suite)

Fistule broncho-oesophagienne congénitale chez un adulte.

Document médical expliquant un nouveau genre d'opération chirurgicale.

Esquimaux. Etude de la société esquimaue face à l'environnement moderne de la civilisation blanche. Ce film raconte l'histoire d'une famille installée dans une demeure non traditionnelle.

Notes sur la contestation. Etude comparative des révoltes d'étudiants dans quatre pays: Mexique, Etats-Unis, France et Canada.

Heureux comme un poisson dans l'eau. Etude vigoureuse et judicieuse sur le problème de l'environnement.

If Not... De la possibilité du bilinguisme.

Motoneige. La fascination de la puissance symbolisée par la mécanique.

Ski de fond. Vous entraînera dans la foule rythmée d'un skieur en communion avec la paix de la nature.

Les Philharmonistes. Vous révélera comment des ouvriers d'une fabrique d'orgues découvrent, il y a fort longtemps, la civilisation des loisirs.

Ordinateur. S'il est vrai que "le moyen d'information s'assimile à un message", l'ordinateur aura d'énormes répercussions sur le dessin du film d'animation.

Studio de fiction

La production française a réalisé, cette année, trois longs métrages commerciaux. Mon oncle Antoine est le dernier long-métrage de Claude Jutra qui, au cours des vingt dernières années, a réalisé une grande variété de films. Tourné dans un petit village du Québec, Mon oncle Antoine est l'un des rares films à peindre l'atmosphère unique du Québec. Il nous raconte l'histoire d'un adolescent dont la curiosité des choses de la vie l'amène à découvrir le monde des sensations et sa rudesse, celui de la souffrance, de la vie et de la mort.

Dans l'intérêt de son propre avenir et de celui de l'industrie cinématographique canadienne, il est du devoir de l'Office de découvrir et de contribuer à former de jeunes et nouveaux talents. C'est dans ce but que fut instauré le programme intitulé "Premières oeuvres" dont la réalisation se poursuit avec enthousiasme et succès. Ce programme offre aux jeunes réalisateurs une chance d'exprimer leurs idées dans des films produits



Mon oncle Antoine

En ce qui concerne la division de la Production française, l'année 1970-1971 a été caractérisée par un renforcement de l'organisation interne et par des innovations. Le nombre des films a augmenté et la présence du personnel de la Production française de l'Office s'est affirmée plus que jamais.

Grâce aux activités des trois studios, animation, documentaires et fiction, on a tiré un meilleur profit du potentiel humain, financier et technique. Une répartition accrue des responsabilités a permis d'améliorer les méthodes de travail.

Cette année, les fonds dont disposait la Production française ont été répartis de la façon suivante: documentaires 60 pour cent; films de fiction 29 pour cent; films d'animation 11 pour cent.

Le budget de la Production française s'est élevé à \$2,836,000 pour un personnel permanent de 77 employés. Selon les nécessités, on s'est assuré le concours de services extérieurs, (environ 33 pour cent du budget total). Les films réalisés au cours de l'année comprenaient: 24 documentaires; 9 films de fiction; 7 films d'animation. Il faut y ajouter 2 productions bilingues et 11 versions françaises de films de langue anglaise.

A la demande de divers ministères, la division de la Production française a réalisé 2 films en français et 12 versions françaises de films de langue anglaise.

En ce qui concerne les films en boucle et les films-écrans, on compte 8 nouvelles productions ainsi que quatre projets supplémentaires confiés à l'entreprise privée.

Les travaux achevés représentent une durée totale de projection de 42 heures.

Studio de films documentaires

Les thèmes choisis vont du domaine social, scientifique, économique à celui des arts ou de la politique. L'année 1970-1971 a vu la réalisation d'une diversité de films révélant une grande richesse de création parmi les cinéastes de la production française.

Faut-il se couper l'oreille? Table ronde d'artistes québécois discutant de l'intégration des arts dans la vie quotidienne de tous les Québécois.



Les Philharmonistes

Les deux divisions de la production, anglaise et française, à l'Office national du film sont le microcosme de ce qu'est le Canada, ou de ce que, idéalement, il devrait être. Deux peuples, deux cultures qui expriment leur manière de voir et leur identité selon la mentalité et dans la langue qui leur sont propres, sous un seul et même toit. Chaque division de la production interprète le Canada multi culturel aux Canadiens et aux populations d'outre-mer à travers le prisme de ses préoccupations culturelles et sociales.

Les films de l'Office jettent un pont entre les deux cultures du Canada et permettent aux Canadiens français et aux Canadiens anglais de voir et de comprendre ce qui les sépare et ce qui les unit, soit dans la façon de les exprimer, car un certain nombre de films de langue anglaise sont doublés en français et vice versa. En retenant la saveur et la mentalité culturelle originales des films, les versions en rendent le contenu intelligible aux membres de l'autre culture.

Les objectifs principaux des divisions sont d'atteindre un plus vaste public et de se rapprocher davantage de la mentalité et des besoins des Canadiens.

Les documentaires constituent encore l'essentiel du programme de l'Office qui doit continuer de redéfinir ses objectifs face aux techniques nouvelles et à la production nationale et mondiale dans tous les domaines de la cinématographie. Parfois la fiction est le moyen le meilleur et le plus frappant d'approfondir certains sujets.

Aussi, l'Office doit, en outre et d'une certaine manière, continuer à indiquer la voie au cinéma canadien. Il doit mettre à profit l'expérience technique qu'il a acquise en réalisant des films qui seront le reflet des problèmes, des joies, de la mentalité et des aspirations des Canadiens.

Deux comités du programme, l'un de langue anglaise et l'autre de langue française, arrêtent des programmes et les soumettent au Commissaire à la cinématographie. Ils n'ont pas la tâche facile. Ils doivent concilier l'art et l'idéalisme avec les possibilités de production de l'Office de même qu'avec les réalités du marché. Ils doivent à la fois veiller aux intérêts de la distribution et être sensibles aux idées du personnel de la production, tout en représentant des programmes qui ne s'écartent pas du mandat de l'Office.

Ainsi que le déclarait James Thurber: "Ne songez pas au passé avec algreur, n'envisagez pas l'avenir avec crainte, mais prenez conscience de votre situation présente."

L'Office national du film se penche sur l'année 1970-1971 avec un léger étonnement. Il a conscience du rôle important qui lui incombe à l'époque que nous traversons et du fait que ses films et ses autres éléments visuels doivent contribuer à façonner l'histoire du Canada tout en la reflétant.

L'Office a confiance en son avenir.

L'Office a été la pierre angulaire de l'industrie cinématographique, au Canada. Notons que 70 pour cent des meilleurs producteurs cinématographiques au pays ont appris leur métier à l'Office national du film.

En 1970, une ère nouvelle s'est ouverte à l'ONF. On y a entrepris des études en profondeur; objectifs et méthodes ont été définies; une certaine réorganisation s'est concrétisée; des plans ont été élaborés pour l'avenir. Sans négliger de traiter nos films en profondeur et avec sincérité, une certaine dose de show-biz sera injectée dans quelques-uns d'entre eux pour mieux atteindre le grand public. L'Office a pris des mesures qui permettront à ses films, dans une juste proportion, de passer à la télévision d'Etat, aux heures de pointe. L'ONF se propose de produire des films à cette fin l'an prochain.

Cette entente n'a pu être conclue qu'à la suite de concessions, de la part de l'Office, ayant trait aux annonces publicitaires: un sujet qui a soulevé, pour des raisons d'éthique, une opposition tenace de la part du personnel de la production et des membres du conseil de l'Office. Après des mois d'auto-analyse et de discussions, les membres du conseil ont décidé d'accorder cette concession pour que les films de l'Office puissent être vus par le plus grand nombre possible de téléspectateurs.

Une division particulière a été créée pour les films commandités en vue de donner aux ministères un service efficace, plus économique et mieux intégré. L'Office se propose de confier à l'entreprise privée la réalisation d'un nombre accru de films commandités et de contribuer ainsi à l'expansion de l'industrie cinématographique, au Canada.

Les bases d'une nouvelle programmation des films et de nouvelles méthodes de distribution ont été jetées. Un autre fait de la plus haute importance: l'ONF s'est hardiment engagé dans la "nouvelle technologie". En effet, l'Office a consenti à ce que les films de sa cinématique soient "cassettisés" en vue d'être retrasmis à la télévision, en circuit fermé. Il s'agira là du plus grand nombre de films d'archives enregistrés sur bande magnétique, à ce jour. Une certaine de cartouches seront d'abord mises en circulation en vertu d'une entente intervenue entre l'Office et des distributeurs au Canada et aux États-Unis. Avant tout, il s'agissait cependant d'avoir l'assurance que chaque dollar était judicieusement dépensé, que la productivité était satisfaisante et que le moral du personnel était bon. La signature d'une convention collective de deux ans concernant le personnel des services artistiques et techniques, représentée par le Syndicat général du cinéma et de la télévision, à la suite de négociations empreintes de cordialité, a fourni une première preuve d'un moral élevé.

Pour l'Office national du film, l'année écoulée sortait de l'ordinaire. Le pays lui-même avait peut-être aussi vécu une année inhabituelle et l'Office, miroir du monde dans lequel nous évoluons, en a été forcément le reflet par ses activités multiples.

Le programme d'austérité du gouvernement a laissé son empreinte et les syndicats se sont trouvés en conflit avec la politique de la direction qui visait à réaliser des économies. Le moral était bas et la créativité en a souffert. La production anglaise a diminué mais, en revanche, la distribution de nos films au Canada a atteint un chiffre record. La production anglaise a reflété le climat de l'Office du film lui-même tandis que la production française a reflété le climat politique du Québec. Les problèmes qui intéressaient les réalisateurs de langue française étaient plus faciles à régler et l'expression personnelle, un but précis et l'intensité d'une expression personnelle. Leur productivité a été bonne. Si certains de leurs films ont été l'objet de controveres, si d'autres n'étaient peut-être pas aussi objectifs que l'on a prétendu, ils n'en sont pas moins le fruit d'un désir sincère de découvrir la vérité et peut-être aussi une solution partielle.

L'Office national du film, qui suscite l'admiration partout dans le monde, mais qui est trop peu connu au Canada où on l'appuie, certes, mais où on ne lui accorde pas une confiance sans réserve, commençait à se poser de nombreuses questions. Les techniques de l'image et la distribution subissaient des modifications; les mass media devaient faire l'objet d'études et l'industrie du film commercial était en progression rapide au Canada.

Et l'Office national du film? Quel but poursuivait-il et quelle est sa raison d'être?

Au moment où surgissait un labyrinthe de questions sans réponse, l'Office a changé de Commissaire du gouvernement à la cinématographie. En effet, en août 1970, M. Sydney Newman a été nommé à ce poste et M. André Lamy est devenu Commissaire adjoint du gouvernement à la cinématographie. Tous deux possèdent une vaste expérience dans les industries du film et de la télévision. Leur tâche ne consistait pas seulement à poser des questions mais aussi à trouver des réponses sans tarder; elle consistait, en outre, à donner une impulsion nouvelle au personnel de la production en lui proposant un but: faire en sorte que le Canada reprenne le leadership que seul un organisme libre et subventionné par l'Etat peut donner. Par exemple, seuls les derniers publics ont rendu possible la réalisation du programme Challenge for Change/Société nouvelle qui exalte l'imagination des groupes communautaires, des sociologues, des hommes politiques, des sociétés de télédiffusion et autres, au Canada et aux Etats-Unis. Il ne fait pas de doute non plus que

Membres du Conseil d'administration

Le Conseil d'administration de l'Office national du film compte neuf membres. Quatre de ces membres, dont le Commissaire du gouvernement à la cinématographie qui est aussi président du Conseil, sont des employés de la Fonction publique et les cinq autres sont des citoyens éminents qui représentent diverses régions géographiques du pays.

Les membres du Conseil d'administration au cours de l'année 1970-1971 étaient les suivants.

Hugo McPherson, Ph.D.
Commissaire du gouvernement
à la cinématographie
et président du Conseil
(a démissionné le 10 juillet 1970)

Myrle Newman
Commissaire du gouvernement
à la cinématographie
et président du Conseil
(a été nommé le 15 août 1970)

Jean-Louis Roux
Vice-président du Conseil
Montréal, Québec

W. P. Jack
Hatzic, Colombie Britannique
(a terminé son mandat le 8 juin 1970)

Peter John Lazarowich, C.P.
Edmonton, Alberta

Phyllis M. Grosskurth, Ph.D.
Toronto, Ontario

Madame Molly Lamb Bobak
Fredericton, Nouveau-Brunswick

A. W. Johnson
Secrétaire du Conseil du Trésor
Ottawa, Ontario

Gilles Bergeron
Sous-ministre adjoint
Ministère des Communications
Ottawa, Ontario

Paul Tremblay
Sous-secrétaire d'Etat
aux Affaires extérieures
Ottawa, Ontario

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Le 17 décembre 1971

L'honorable Gérard Pelletier, C.P., M.P.

Secrétaire d'Etat du Canada

Monsieur le Ministre,

J'ai l'honneur de vous présenter, conformément aux dispositions de l'article 20 (1) de la Loi nationale sur le film de 1950, le trente-deuxième rapport de l'Office national du film du Canada pour l'année budgétaire se terminant le 31 mars 1971, pendant laquelle j'ai assumé le poste de Commissaire du gouvernement à la cinématographie, soit à partir d'août 1970.

Les membres du Conseil d'administration de l'Office national du film ont approuvé ce rapport lors de leur réunion des 22 et 23 octobre 1971.

Votre tout dévoué,

Le Commissaire du gouvernement
à la cinématographie

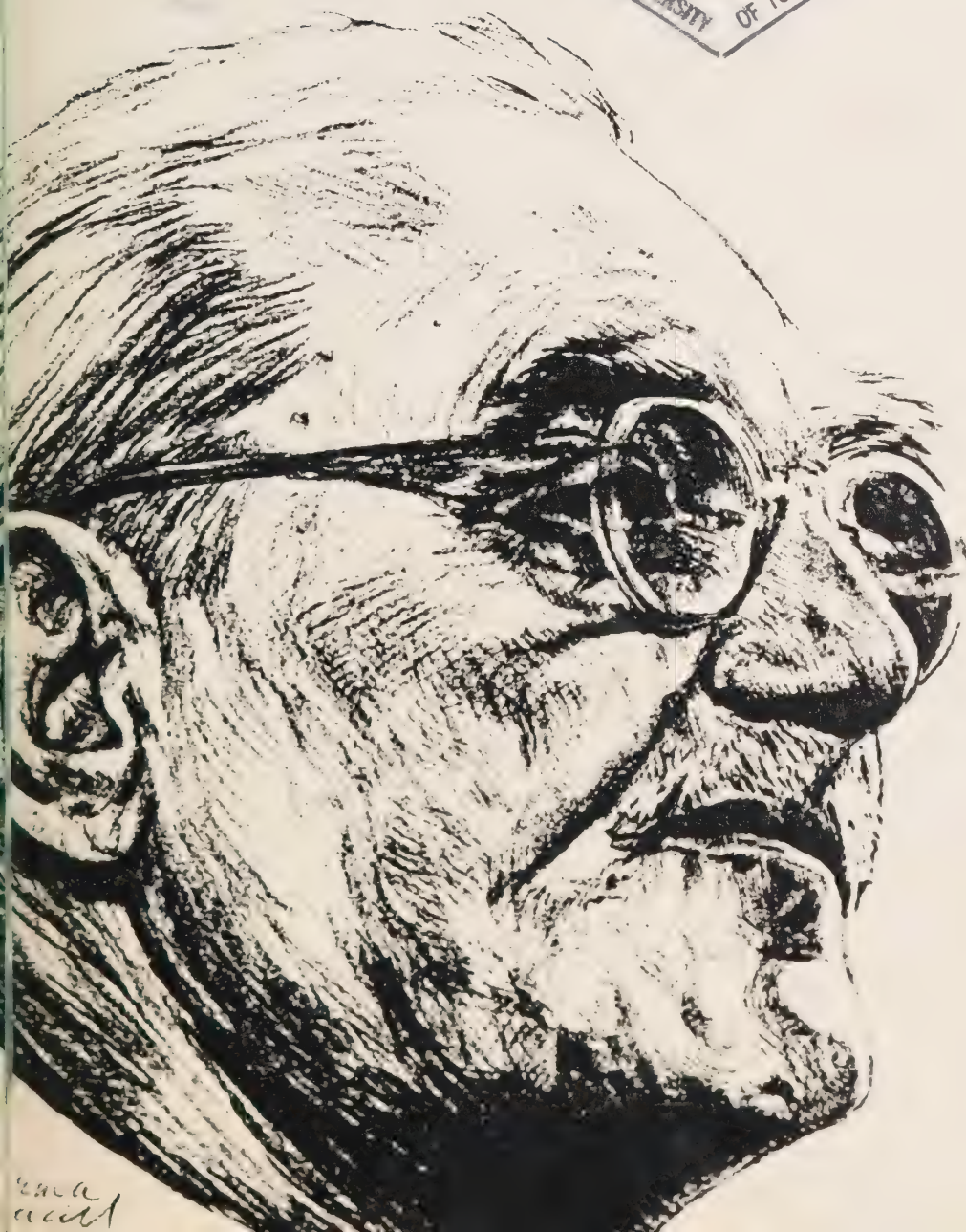
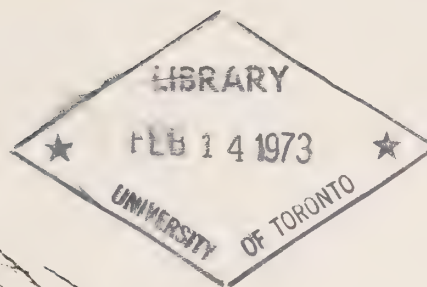
Rapport annuel 1970-1971

Office
national du film
du Canada



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It is with deep regret that I learned of the passing of John Grierson.

A man of immense creative ability, resourcefulness and dedication, he earned world-wide praise for his outstanding contributions to the art of film-making.

In Canada we remember him in particular for his role in the creation of the National Film Board and for his inspiring leadership as its first head.

I join with Canadians and citizens throughout the world in offering this expression of tribute to the memory of John Grierson.

Pierre Elliott Trudeau
Prime Minister of Canada

October 27, 1972

Honorable Gérard Pelletier, P.C., M.P.

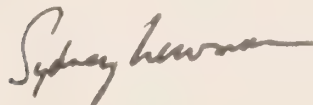
Secretary of State for Canada

Sir:

I have the honor to present to you in accordance with the provisions of Section 20 (1) of the National Film Act, 1950, the thirty-third Annual Report of the work of the National Film Board of Canada for the year ended March 31, 1972.

This report was approved by the Members of the National Film Board at their meeting of October 5-6, 1972.

Your obedient servant,

A handwritten signature in dark ink, appearing to read "Sydney Newman", with a long horizontal flourish extending to the right.

Government Film Commissioner

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Members of the Board

Nine members constitute the National Film Board. Four of them, including the Government Film Commissioner, who is also Chairman of the Board, are from the public service, and three are prominent citizens representing the five major geographical regions of the country.

These are the Members of the Board during the fiscal year. As of March 31, 1971, there were

Sydney Newman
Government Film Commissioner
and Chairman of the Board

Jean-Louis Roux
Vice-Chairman of the Board
Montreal, Quebec

Phyllis M. Grosskurth, Ph.D.
Toronto, Ontario

Mrs. Molly Lamb Bobak
Fredericton, New Brunswick
(term expired April 10, 1971)

A. W. Johnson
Secretary of the Treasury Board
Ottawa, Ontario

Paul Tremblay
Associate Under-Secretary
of State for External Affairs
Ottawa, Ontario

Donald Snowden
St. John's, Newfoundland

George Davidson
President
Canadian Broadcasting
Corporation
Ottawa, Ontario

...To Entertain Is Not Enough

The National Film Board recognizes, as one of its fundamental responsibilities, the necessity of carrying out a constant audit on its operations and its performance. This year, 1971-72, sees the Board continuing these examinations, seeking new ways of adapting to the realities of Canadian life.

While it feels confident that productivity improves, that distribution of its films increases significantly, that the Challenge for Change/Société Nouvelle program fulfills its promise, and that production contracts to private film-makers increase almost 800 per cent -- still, serious sins of omission emerge relating to national priorities.

As one of the two national media specialists financed by the taxpayer, the Board questions whether its films hold up a sufficiently sharp and clear image for Canadians to be aware of themselves in a rapidly changing world.

Did its films, or any Canadian films for that matter, help prepare Canadians for the shock of discovering that in matters of trade Canada has no special status with our great neighbor to the south? Have Canadian films helped American awareness of our importance to them? Could the Board, or any part of Canada's burgeoning film industry, show in clear conscience that it had done its all to help avoid the cataclysmic events of Quebec in the autumn of 1970? And in these calmer days of 1971-72, what could film do in the future to redress the years of thinking that held that all Canadians could and must express their Canadianism in identical ways? Didn't we Canadians believe in knowing more about our diverse and separate identities, and in knowing accept that a different way of thinking, of language, would not prevent a unified political, economic and social entity?

Such were the concerns of the Board members and the staff of the National Film Board. And these concerns are translated into action as programs are undertaken to meet these national priorities.

To support and assist those Canadians teaching or learning one or the other of Canada's two official languages, the Board this year undertakes a series of 60 Language Learning Support films -- 30 in French and 30 in English. In addition, four separate films are designed to motivate Canadians to learn a second language, demonstrating without sentiment the advantages of speaking an additional language. And with a view to dispelling the myths, misconceptions and sheer ignorance about French Canada, a series of 13 half-hour films on the Quebec of today is being prepared for telecast in prime time over the CBC-TV English network early in 1973. The films, utilizing a cross section of top English and French directors, will show Quebec just "like it is", with all its unique sounds and feelings.

Introduction (cont.)



L'Acadie, l'Acadie



Mon oncle Antoine

U.S.-Canada relations, treated historically in other years, emerge as a topical imperative. For the U.S. Bicentennial in 1976, the Board is planning a film salute from Canada so unique and spectacular as to capture the attention and imagination of the public and the mass media in the United States.

Extensive meetings are held between the Board and the Department of External Affairs to see how film can best be put to use to tell the story of Canada and its people abroad. Finishing touches are put on a new film sponsored by External Affairs, Here Is Canada, which gives an up-to-date picture of our country, its people, industry, sciences and the arts. But, while we look with pride at the programs planned and initiated this year, we also take satisfaction at the response to films already in distribution.

L.E. Sissman in a recent issue of Atlantic Monthly said that it is the writer's duty today "to throw hard and accurately". His point was that readers want to know, and that to entertain is not enough. Much the same could be said of the film-maker and his audience. In looking at this year's accomplishment at the National Film Board, we look not only for indication that the audience is growing but also for signs that viewers found on the screen something of excellence and something of what the urgencies of the times demand.

On the first point, that the audience is growing, the evidence is clear. In the movie houses, more of the Board's short subjects are booked than ever before. NFB films are seen on prime time on both the English and French networks of the CBC. And at the 27 NFB offices where films are distributed by free-loan to the public, the staff is swamped by demands almost double last year's requests.

What then of the second point: Did the Board's films "throw hard and accurately" at what is on the public's mind? This year, films aim squarely at several controversial areas of national life and thought. L'Acadie, l'Acadie (Acadia, Acadia) brings a generation-gap point of view to the struggle for language rights by Moncton's French-speaking students to the national television audience, on both French and English networks. The Moncton Times reports that the mayor is considering legal action; the Toronto Star says the film gives "rare insight into the language problem".

Another film that gives "rare insight" into the life of French-speaking Canadians is Mon oncle Antoine, a feature film about a boy's coming of age in a Quebec mining town of the 40's. Marshall Delaney in Saturday Night calls this film, which won eight Canadian Film Awards and took two top prizes at the Chicago International Film Festival, "as close to a masterpiece as Canadian cinema has yet attained". Clyde Gilmour in the Toronto Star says "it is the best Canadian feature-length movie ever made".

Introduction (cont.)



Death of a Legend

Wide public acclaim also greets Death of a Legend. This one-hour documentary on the myths and fallacies surrounding the wolf is telecast in prime time on both the English and French networks of the CBC. Response from the general public, from critics and from those concerned with the threat to the continued existence of this animal is both positive and overwhelming. The Montreal Star calls it "a marvellous piece of work" and the Toronto Telegram, "a purely beautiful film".

This year also sees a strengthening of the Board's service to other government departments who sponsor films for public information. The Sponsored Program Division in Ottawa is reorganized to better serve the growing needs of the departments. Commissions for sponsors' film projects rise by almost 50 per cent, and some 62 of the productions are contracted out to the private sector of the film industry.



A Propaganda Message

In the theaters, an increased number of sponsored films are on the screen. A Propaganda Message, made for Information Canada, is an animated look at Canadian federalism, distinguished by its willingness to raise some old bogeys and rib them in both languages at the same time.

Abroad, satisfying evidence of appreciation of what the Board is doing continues. In France, the annual week of films at Poitiers features the varied work of the Board's film-makers, and Strasbourg is quick to follow. In London, A Matter of Fat plays in West End theaters and is "thoroughly recommended" by the Sunday Telegraph, noticed by the Times, and praised as a "civilized, intelligent, human film" by the Financial Times.



A Matter of Fat

Introduction (cont.)



The Board's celebrated animator, Norman McLaren, is honored by the Canadian Government with its Public Service Achievement Award for his exceptional contribution to Canadian film-making. It is the highest honor the Government can bestow on a public servant, and the presentation is made by the Governor General with the Prime Minister in attendance. McLaren's work at the Board is further recognized when he is named as one of the three recipients of the Canada Council's Molson Prize.

The year is darkened by the death in February of the first Canadian Film Commissioner and the founder of the National Film Board, John Grierson. The right of Canadians to see for themselves was inherent in the formation of the Board under the National Film Act of 1939. John Grierson was concerned above all with the impact of mass communications on the life and outlook of ordinary Canadians. He set the pattern of the Board's work and of its concerns.

The loss of John Grierson is felt keenly by those who knew him from his years at the Board. Grierson's spirit of making plain to people the knotty problems of a rapidly changing society lives on in Canada -- in the work he started, and in the young he taught at McGill University in his last years. What he taught was that there are films that serve the mood of relaxation -- and another kind that bolsters the mood of resolution.

Le Devoir says of Grierson, "He broadened the horizon of all who came to him, but he demanded in return that each give the best of himself, that each surpass himself."



John Grierson, during one of his visits to the Board, talks with Film Commissioner Sydney Newman, Assistant Commissioner André Lamy, and Board Secretary Reta Kilpatrick.

It is the aim of the Board's production branches to produce films and other audio-visual materials for all channels of distribution -- from mass audiences to highly specialized groups. To serve these audiences, the production branches must balance the year's output against the needs of each channel of distribution, and within the money available.

As forecast in the previous year's planning, more films are made for theatrical release. Canadian television, too, is better satisfied. And, for the non-commercial audience, the choice of new films continues to be wide and varied.

The NFB's production of English, French and bilingual original films and versions increases to 163 this year. In addition, 77 foreign-language versions of NFB films are produced in 22 languages. Another 23 English and French originals and versions are completed by commercial companies in line with the NFB's policy to contract out more government department sponsored films to the private sector.

The Board launches two significant film programs this year. One is the Language Learning Support series. The other considers the cultural backgrounds of various Canadian ethnic groups -- Ukrainian, German, Greek, Italian, and others -- and shows their valued contribution to the Canadian pattern of life.

English Production

A steady increase in productivity, a better balance in programming, and the launching of new projects highlight the year for the English Production Branch.

Co-productions take on a greater importance. The Branch completes six co-productions and launches a number of others. These include: a four-part series with the University of Southern California on the role of science in today's world; two anthropological series with two U.S.A. groups funded by the National Science Foundation; a major animation film with Yugoslavia on pollution; and a 13-country participation in the production of a wildlife series on endangered species. The Branch also becomes heavily involved in CIDA projects on family planning in Ghana and India.

Following earlier successes, six Canadian Indians from different parts of the country begin a two-year course of study in film production and distribution. The Department of Indian Affairs and Northern Development shares in their sponsorship with the Board.

Film and Multi-media Production (cont.)



Norman Jewison, Film Maker



Norman Jewison, Film Maker

Television Films

Thirteen one-hour "specials" are contracted to the CBC network for showing on prime time. Two give viewers encounters with Canadians of notable achievement: Norman Jewison, Film Maker, a candid portrait of expatriate Canadian Norman Jewison at work on the \$10 million production Fiddler on the Roof; and Jablonski, about the Polish-Canadian concert pianist. Others warn of persisting problems: Atonement and Death of a Legend, about threats to our natural environment; Sad Song of Yellow Skin and The India Trip, about what other nations need from the West and what they give; A Matter of Fat, an attractive, often humorous look at the health hazard of obesity, and what too much weight does to the spirit of a man. For the CBC, work begins on 13 half-hour productions on the character of French Canada, with subjects ranging from the changing status of the Church to the popular artists of the night clubs.

Theatrical Films

The theater audience enjoys a larger share of the Branch's work this year. Among the 15 theatrical shorts are Evolution, which reaches the final ballot at the Hollywood Academy Awards; Zikkaron, an animated film improvisation on the origin of life, which later becomes the only Canadian film to win an award at the 1972 Cannes International Film Festival; Synchromy, which shares Norman McLaren's sound and image magic with his admiring public; and Hot Stuff, a comic animation stressing the danger of playing with fire. Made for the Dominion Fire Commissioner with young people in mind, Hot Stuff's novel approach to the problem reaches beyond its intended target and becomes a hit with audiences of all ages. Only one feature film, Don Messer: His Land and His Music, is completed. Work continues on two others, one being Cry of the Wild, a feature-length documentary on the wolf.

Non-theatrical Films

The more specialized interests of people who borrow the Board's films are served this year with a wide choice of subjects. For the outdoorsman, Sheer Sport, versioned from the French Les rochassiers, shows the way on a rock climb. The Mechanical Knee, about a medical development, appeals to professional and lay groups concerned with surgery. Question of Immunity further extends knowledge of public health. Two longer films for group programs are the acclaimed The Sea, co-produced with Environment Canada and the Department of Energy, Mines and Resources, and Cowboy and Indian, an informal view of life and friendship in Toronto's artist colony.

Film and Multi-media Production (cont.)

English Production (cont.)

Experimental Films

As is customary, the Branch continues to invest a small part of its budget on experimental films, and several promising shorts emerge: Zikkaron, which won a prize at Cannes; Garden/Jardin, a bilingual animation film, in which the very earth seethes and brings forth a multitude of surprises and imagery; The Pearly Yeats, an experiment with ballad music and unconventional illustration; and Once... Agadir, in which a young Jewish-Moroccan immigrant shares his past and his nostalgia.

Multi-media Productions

The Multi Media studio completes 83 new productions this year. Much of this is for classroom use, in Canada and abroad, but one 16mm film, Smokers' Lungs, is directed at the adult audience. Emphasis in filmstrips and slide sets is on Canadian geography and history. For geography students, there are additions to the Canadian Communities series of filmstrips, one showing the Arctic community of Inuvik, one examining Elmira, Ontario, a dairy-farming center, and a third dealing with Kelowna, B.C., focus of the fruit growing and processing industry.

For Canadian history lessons, Canadian archives contribute a wealth of pictorial records. This material, combined with new photography of the places where events happened, provides several valuable aids to knowledge of Canada's past. For Information Canada, the Multi Media studio delivers this year a two-screen multi-image story of Canada. Called Problem Wall, it is shown widely on the Canadomex travelling exhibit.

French Production

Despite the loss of key personnel during the year, French Production maintains its production schedule and, with several marked successes in the theaters and on television, ends the year with its morale good.

Among the changes in personnel is that of Director of French Production. The post is filled by the executive producer of the fiction studio. To cope with staff changes, the French production units are modified. In place of specialized studios, each unit reorganizes to produce films of all kinds, although the animation studio continues its unique craft.

Film and Multi-media Production (cont.)

French Production (cont.)



IXE-13

Documentary Studio

French documentary film production shows its traditional vigor and its willingness to come to grips with what audiences experience and talk about. Two major examples are L'Acadie, l'Acadie and Tranquillement, pas vite, each of which in its own way examines an area of public concern.

Tranquillement, pas vite considers the changes in traditional patterns of religious life and new developments in living the Christian life. Says *Le Devoir*, "It takes a certain courage to make a film on the Quebec Church in 1972 -- the subject is not easy, the situation complex and the points of view divided." But the critics are satisfied that it is a courageous attempt.

Finishing touches are put to three major documentaries, which complete the series of four films on the lives of four Quebecers who have had a profound impact on French-Canada: Brother André, Maurice Duplessis, Maurice Richard and Willie Lamothe. The three documentaries are Québec: Duplessis et après, which relates the late Quebec premier's political philosophy to Quebec of today; Peut-être Maurice Richard, a look at the life of one of hockey's all-time greats; and Je chante à cheval avec Willie Lamothe, an examination of the phenomenon of this French-Canadian "cowboy".

Fiction Studio

Feature film-making by French Production operates under an arrangement that provides for cash advances from the commercial distributor against the anticipated box office receipts. IXE-13, a comedy in music, is made under this financial arrangement. Other films in this category are Le temps d'une chasse, which will be released theatrically in the fall of 1972, and Taureau, which will be released early in 1973.

Et du fils, an 84-minute feature filmed on Ile-aux-Grues in the lower St. Lawrence, will also be released theatrically in the fall. From the "Premières oeuvres" program, designed to encourage younger film-makers, come the films Ty-peupe and La guerilla, les gars.

Animation Films

French Production's animation studio, youngest of its units, shows vigor and confidence in new forms of animation technique. The pilot film for a new series of films based on Eskimo legends, Le hibou et le lemming, wins approval from the co-sponsor, the Department of Indian Affairs and Northern Development.

Film and Multi-media Production (cont.)

French Production (cont.)

Several shorts from the animation studio appear in theaters in Canada, among them Les bibites de Chromagnon and Modulations, both in bilingual form.

In the field of experiment, the animation studio again collaborates with the National Research Council, applying computers to animation design and musical effects. Work begins on a new field of experiment, to design directly on 70mm film with the aid of a device constructed by Jean de Joux and the Optical Systems Corporation of Los Angeles.



Le temps d'une chasse

Challenge for Change/Société Nouvelle

Indian Affairs and Northern Development joins the six other government departments and agencies which, jointly with the NFB, sponsor the Challenge for Change/Société Nouvelle program. The others are Agriculture, National Health and Welfare, Labour, Regional Economic Expansion, Secretary of State, and Central Mortgage and Housing. The 1971-72 budget is \$1,400,000, supplied half by the NFB and half by the seven federal departments collectively. Program priorities, project selection and budget approval functions are performed by an interdepartmental committee which includes representatives of the Board. The committee is chaired by a representative of the Privy Council Office and reports through him to the Secretary of State.

This program continues to develop and share communications approaches making Canadians aware of the dynamics of social change in contemporary society. It involves citizens in the change process, using film and videotape as social and cultural catalysts. VTR projects, using portable videotape equipment, continue to facilitate community development programs. Three projects are launched to explore possibilities in giving citizens greater direct access to media, particularly cable television: Project Normandin, working with citizens in programming for cable television in the Lac St-Jean area of Quebec; Winnipeg Community TV, with the Institute of Urban Studies to aid the founding and development of an organization to work for citizen access to community TV; and Vancouver Metro-Media, providing assistance in the formation of an association to animate the community in the use of communications media.

MOVE, a coalition of community organizations in Halifax, requests video equipment and counselling, while in St. John's, Newfoundland, a field worker involves citizens in the use of VTR equipment for communication with outside agencies in an urban renewal program.

A great success is the pilot Vidéographe project. Space is rented in downtown Montreal for use as a production center and a theater. Idea is to allow young people, who normally would not have access to film-making facilities, to express themselves through the medium of videotape. Twenty-six films are made and exhibited in this manner.

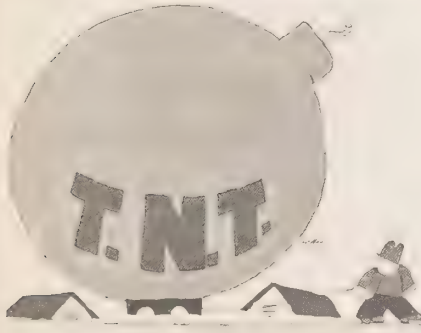
In a program sponsored by the office of the Solicitor General, a Challenge for Change/Société Nouvelle animator begins a project in federal prisons to train inmates and staff in the use of VTR for creating better understanding and better communication among inmates, guards, administration, parolees and the surrounding communities.

A project in a mental hospital explores the use of VTR as a tool for therapy and for communication between inmates and administrators.

Challenge for Change/Société Nouvelle (cont.)



URBANOSE



Citizen Harold

Film priorities shift from the original focus on poverty to areas of human rights and quality of life for all Canadians. Urbanose, a series of 15 films focusing on the growth of cities and what happens to those who live in them, is asked for by the French network of the CBC for TV transmission in prime time during the summer of 1972.

Another film-maker produces Dans nos forêts, showing the predicament of forest workers to audiences throughout Quebec. Made for and with workers themselves to define the nature of their problems and to help find solutions, the production draws the praise of Montreal's La Presse, which says the film "justly contributes to filling the gaps between the different sections of our society."

Other films focus on a wide range of concerns. Cell 16 gives a dramatic impression of prison life, while I Don't Think It's Meant for Us... shows the struggle of public housing tenants to gain some control of the management of their homes. The individual's struggle for a decent life is captured in Sur Vivre, a poignant look at the day-to-day activities of a husband and wife suffering from cerebral palsy. Showing how they live with their handicap, even managing the care of their child, it is a plea for greater understanding.

Citizen Harold, a lively animated short, provokes discussion of citizen participation, while That Gang of Hoodlums? looks at the same subject from a documentary point of view. The Point -- Community Legal Clinic, and its French counterpart, Citoyen nouveau -- Services juridiques communautaires, details how one community handled its need for better legal aid. It is the working document for the Canada Conference on Law and is screened for attorneys-general investigating legal aid schemes in their own provinces.

The new concern for women's rights and for their position in today's society is recognized and work starts on a series of six films under the general title "En tant que femmes nous-mêmes". The films will examine such subjects as working mothers, day nurseries, sexuality, one-parent families and the woman's role in marriage.

The emphasis and methods employed in the Challenge for Change/Société Nouvelle program have attracted much interest in Canada and abroad. Some 50 film titles are available from the Board's distribution offices and bookings run almost double those of most other films.

Production Summary 1971-72

Motion Picture Films produced by the National Film Board

	<u>Originals</u>	<u>Versions and Revisions</u>	<u>Sub-total</u>	<u>Total</u>
NFB Program:				
English	41	20	61	
French	24	4	28	
Bilingual	9	2	11	
Foreign	-	69	<u>69</u>	169
Sponsored Program:				
English	18	5	23	
French	6	14	20	
Bilingual	2	-	2	
Foreign	1	7	<u>8</u>	53
Co-production Program:				
English	9	4	13	
French	1	4	<u>5</u>	18

Other Motion Picture Items produced by the National Film Board

	<u>Film Clips</u>	<u>Film Loops</u>	
NFB Program	40	18	58
Sponsored Program	42	-	42
Co-production Program	4	-	4

Picture Information and Visual Aids produced by the National Film Board

	<u>Filmstrips</u>	<u>Slide Sets</u>	<u>Multi- media Kits</u>	<u>Vista- sell Loops</u>	<u>Multi- media Shows</u>	<u>Sound-Slide Productions</u>	
Program	19(E) 18(F)	23(Bil)	-	-	-	-	60
Sponsored Program	4(E) 8(F)	5(Bil)	1(E) 1(F)	1(Multi)	1(Multi)	1(Bil)	22
Total National Film Board completions							<u>426</u>

Produced under contract by commercial companies for Sponsored Program

	<u>Originals</u>	<u>Versions and Revisions</u>	<u>Sub-total</u>	
English Motion Picture Films	14	-	14	
French Motion Picture Films	-	9	9	
English Film Clips	7	-	7	
French Film Clips	-	6	6	36
Total number of production completions				<u>462</u>

National Film Board

Awards 1971-72

L'Acadie, l'Acadie Grand Prix, Festival international du film d'expression française, Dinard, France.

Atonement Best Direction, Non-feature category, Canadian Film Awards, Toronto, Ontario.

Golden Ear, Berlin Agricultural Film Festival, Berlin, Germany.

Ashes of Doom Award for Exceptional Merit, International Festival of Short Films, Philadelphia, Pennsylvania.

The Ballad of Crowfoot First Prize, International Festival of Documentary and Experimental Films, Montevideo, Uruguay.

Accepted and Programmed, International Film Festival, San Francisco, California.

Les bibites de Chromagnon /
The Little Men of Chromagnon

Certificate of Merit, International Educational Film Festival, Ministry of Education, Teheran, Iran.

Bighorn First Special Prize for Direction and Technical Excellence, Tourfilm 71, Spindleruv Mlyn, Czechoslovakia.

First Prize, International Film Festival on Hunting and Fishing, Novisad, Yugoslavia.

Award for Exceptional Merit, International Festival of Short Films, Philadelphia, Pennsylvania.



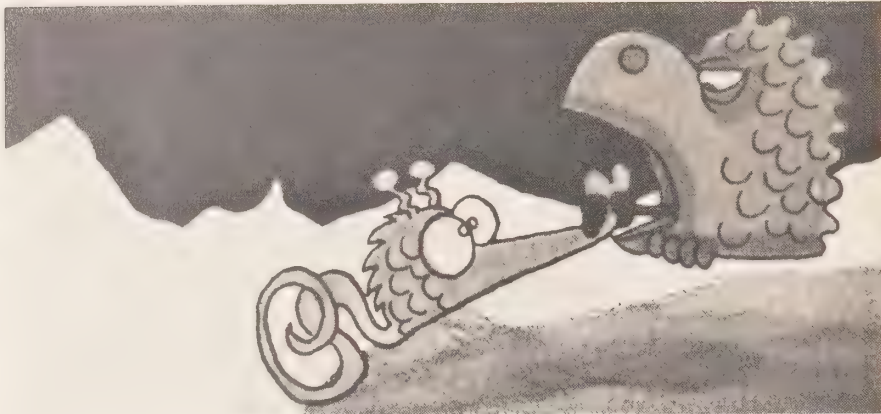
Bighorn



Blake

National Film Board

Awards 1971-72 (cont.)

*Evolution*

Blake Grand Prix (Golden Boomerang), Melbourne Film Festival,
Melbourne, Australia

Golden Sheaf -- Best Direction and Best Social Science
Award, Yorkton International Film Festival, Yorkton,
Saskatchewan.

Catuor (bilingual) Bronze Medal, International Competition of Animation Films,
Madrid, Spain.

Chansons contemporaines:
Les fleurs de macadam Award for Best Animation, Yorkton International Film Festival,
Yorkton, Saskatchewan.

Chansons contemporaines:
Taxi Award for Best Editing, Yorkton International Film Festival,
Yorkton, Saskatchewan.

Charley Squash Goes to Town Award for Exceptional Merit, International Festival of Short
Films, Philadelphia, Pennsylvania.

Cosmic Zoom One of Best Eight Films Entered, International Festival of
Short Films, Philadelphia, Pennsylvania.

Danny and Nicky Third Prize, Documentary Class, Jacarandah Wood Trophy with
Silver Plaque, Rio de Janeiro, Brazil.

Death of a Legend Best Color Cinematography, Canadian Film Awards, Toronto,
Ontario.

Award for Exceptional Merit, International Festival of Short
Films, Philadelphia, Pennsylvania.

National Film Board

Awards 1971-72 (cont.)

Don't Knock the Ox	Best Theatrical Short, Canadian Film Awards, Toronto, Ontario
Don't Let the Angels Fall	Best Foreign Feature Film Trophy, Film Critics and Journalists Association of Ceylon, 4th International Film Review, Colombo, Ceylon.
Doodle Film	Certificate of Merit, International Film Festival, Chicago, Illinois.
The Eskimo: Fight for Life	Blue Ribbon, American Film Festival, New York, N.Y.
Eskimo Artist: Kenojuak	Award for Exceptional Merit, International Festival of Short Films, Philadelphia, Pennsylvania.
Espolio	Red Ribbon, American Film Festival, New York, N.Y. Diploma of Merit, Melbourne Film Festival, Melbourne, Australia. Chris Statuette, Highest Award in Religion and Ethics Category, Columbus Film Festival, Columbus, Ohio. Third Prize, Hawaii Film Festival, Honolulu, Hawaii.
L'évasion des carrousels	Award for Exceptional Merit, International Festival of Short Films, Philadelphia, Pennsylvania.
Evolution (bilingual)	Prix Jeunesse, Best Film for Children, 8e Journées internationales du Cinéma d'animation, Annecy, France. Best Animation Film, Canadian Film Awards, Toronto, Ontario. Accepted and Programmed, San Francisco International Film Festival, San Francisco, California. Award for Exceptional Merit, International Festival of Short Films, Philadelphia, Pennsylvania.
The Eye Hears The Ear Sees	Red Ribbon, American Film Festival, New York, N.Y. First Prize, Reportage Category, International Festival of Documentary and Experimental Films, Montevideo, Uruguay. Award for Exceptional Merit, International Festival of Short Films, Philadelphia, Pennsylvania.
Falling from Ladders	Award for Exceptional Merit, International Festival of Short Films, Philadelphia, Pennsylvania.

National Film Board

Awards 1971-72 (cont.)

Fields of Space	Physical Science Award, Yorkton International Film Festival, Yorkton, Saskatchewan.
Fisherman's Fall	Special Prize awarded by Hunters' Union of Vojvodina, International Film Festival on Hunting and Fishing, Novisad, Yugoslavia.
Half/Half/Three-quarters/Full	Silver Medal of the Italian National Olympic Committee, International Sports Film Festival, Cortina d'Ampezzo, Italy.
The Hoarder	Blue Ribbon, American Film Festival, New York, N.Y. Best Animation Film, Annual Festival of Short Films, Bogota, Colombia.
L'homme multiplié / Multiple Man	First Prize, Experimental Category, International Festival of Documentary and Experimental Films, Montevideo, Uruguay. Grand Trophy, Annual Festival of Short Films, Bogota, Colombia. Accepted and Programmed, San Francisco International Film Festival, San Francisco, California. Award for Exceptional Merit, International Festival of Short Films, Philadelphia, Pennsylvania.
L'homme nouveau	Best Non-dramatic Screenplay, Canadian Film Awards, Toronto, Ontario.
Hot Stuff (and A Propaganda Message)	Best Screenplays, Fiction, Canadian Film Awards, Toronto, Ontario.
The House That Jack Built	Award for Exceptional Merit, International Festival of Short Films, Philadelphia, Pennsylvania.
The Invention of the Adolescent	Golden Delfan, International Educational Film Festival, Ministry of Education, Teheran, Iran.
Legend	Red Ribbon, American Film Festival, New York, N.Y.
Matrioska	Blue Ribbon, American Film Festival, New York, N.Y.

National Film Board

Awards 1971-72 (cont.)

A Matter of Fat Blue Ribbon, American Film Festival, New York, N.Y.
Gold Medal (Special Jury Award), Atlanta International Film Festival, Atlanta, Georgia.

A Matter of Survival Award of Excellence (Selection Committee Award),
International Labor and Industrial Film Triennial, Antwerp, Belgium.

Prize to the Director, International Labor and Industrial Film Triennial, Knokke, Belgium.

Award (Industrial Photography magazine), New York Industrial Awards, New York, N.Y.

Mon oncle Antoine Eight awards (Best Canadian Feature Film / Best Direction / Best Screenplay / Best Cinematography / Best Music Score / Best Re-recording / Best Supporting Actress / Best Actor), Canadian Film Awards, Toronto, Ontario.

Gold Hugo (Best Feature Film) and Silver Hugo (Best Script), Chicago International Film Festival, Chicago, Illinois.

Diploma of Honor, Moscow International Film Festival, Moscow, U.S.S.R.

More Milk for More People Silver Plaque, International Festival of Films on Agriculture, Zoology and Nutrition, Padua, Italy.

Nahanni Award for Exceptional Merit, International Festival of Short Films, Philadelphia, Pennsylvania.

L'odyssée du Manhattan Proa d'Or Trophy, Milan International Fair, Milan, Italy.



The House That Jack Built



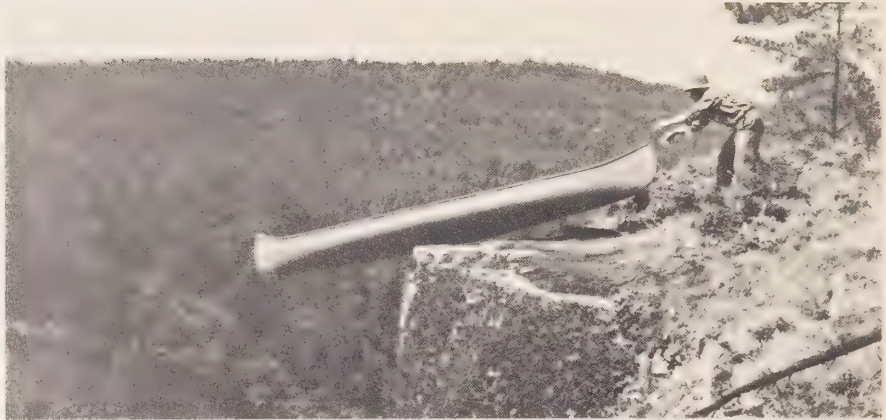
L'odyssée du Manhattan

National Film Board

Awards 1971-72 (cont.)



s Philharmonistes



The Rise and Fall of the Great Lakes

Paddle to the Sea

Award for Exceptional Merit, International Festival of Short Films, Philadelphia, Pennsylvania.

Pandora

Award for Exceptional Merit, International Festival of Short Films, Philadelphia, Pennsylvania.

s de deux (bilingual)

Prize of the Secretary of State, Festival of Music and the Dance, Menton, France.

Top Film of Festival, International Festival of Short Films, Philadelphia, Pennsylvania.

Les Philharmonistes

Two awards (Best Documentary over 30 minutes / Best Sound Editing), Canadian Film Awards, Toronto, Ontario.

Pillar of Wisdom

First Prize (St. Finbarr Statuette), Documentary and General Interest Category, Cork Film Festival, Cork, Ireland.

A Propaganda Message
(and Hot Stuff)

Best Screenplays, Fiction, Canadian Film Awards, Toronto, Ontario.

The Railrodder

Award for Exceptional Merit, International Festival of Short Films, Philadelphia, Pennsylvania.

The Rise and Fall
of the Great Lakes

Certificate of Merit (Special award for the Best Film of the Year), Canadian Amateur Film Association, Montreal, Quebec.

First Prize, Documentary Category, International Festival of Documentary and Experimental Films, Montevideo, Uruguay.

National Film Board

Awards 1971-72 (cont.)

Les rochassiers	Honorable Mention, International Mountain Film Festival, Trento, Italy.
Sad Song of Yellow Skin	Emily Award and Blue Ribbon, American Film Festival, New York, N.Y. Best Documentary, Hollywood Festival of World TV, Hollywood, California. Gold Medal (Special Jury Award), Atlanta International Film Festival, Atlanta, Georgia. Silver Boomerang (Best Film over 30 minutes), Melbourne Film Festival, Melbourne, Australia.
The Sea	Best Documentary under 30 minutes, Canadian Film Awards, Toronto, Ontario.
60 Cycles	Blue Ribbon, American Film Festival, New York, N.Y. Award for Exceptional Merit, International Festival of Short Films, Philadelphia, Pennsylvania.
Ski de fond / Cross-country Skiing	Best Sports and Recreation Film, Canadian Film Awards, Toronto, Ontario.
Small Smoke at Blaze Creek	Bronze Ear, Festival of Agricultural Films, Berlin, Germany.
Synchromy / Synchromie	Special Mention, 8e Journées internationales du Cinéma d'animation, Annecy, France. Gold Medal (First Prize), International Week of Cinema in Color, Barcelona, Spain. Accepted and Programmed, San Francisco International Film Festival, San Francisco, California. Accepted and Programmed, New York Film Festival, New York, N.Y. Award for Exceptional Merit, International Festival of Short Films, Philadelphia, Pennsylvania.
Temples of Time	Best Film concerning the protection of Nature, International Week of Tourism and Folklore, Brussels, Belgium. Best Nature and Wildlife Film, Canadian Film Awards, Toronto, Ontario.

National Film Board

Awards 1971-72 (cont.)



Temples of Time

or Not to See Blue Ribbon, American Film Festival, New York, N.Y.

First Prize, Experimental category, International Festival of Documentary and Experimental Films, Montevideo, Uruguay.

Award, Animation category, Guadalajara Film Festival, Guadalajara, Mexico.

Universe Award for Exceptional Merit, International Festival of Short Films, Philadelphia, Pennsylvania.

ystem Award for Exceptional Merit, International Festival of Short Films, Philadelphia, Pennsylvania.

Vibration Analysis as a Maintenance Tool Honorable Mention, Techfilm 71, Pardubice, Czechoslovakia.

Walking Golden Plaque, International Festival of Films for Children and Young Adults, Teheran, Iran.

"... everywhere..." Certificate of Outstanding Merit, Chicago International Film Festival, Chicago, Illinois.

What on Earth? Blue Ribbon, American Film Festival, New York, N.Y.

The Winds of Fogo Accepted, Society of Film and Television Arts, London, England.

Technical and Production Services

Lab Changes

Increasing use of color film for NFB productions results in a diminution of black-and-white processing to the point where it is no longer economic for the Board, occupying only 20 per cent of laboratory capacity. After deliberation by the staff and consultation with the union, it is decided to assign this work to commercial laboratories in the coming year and tenders are invited from ten labs in Montreal, Ottawa and Toronto. NFB staff and plant resources will be applied to meet the demands for color film processing. We will maintain a modest black-and-white operation for some highly specialized services.

Videotape seems likely to replace film for an increasing amount of black-and-white shooting -- and the trend is likely to continue. Transfers from industrial type videotape to film are made by the Board's lab this year for the Challenge for Change/Société Nouvelle program. For film-makers, videotape has some advantages. Instant playback is possible, so that directors and actors can judge immediately if a given performance is satisfactory. With film, a director is obliged to repeat the performance if he has doubts about it -- and his costs increase. Videotape saves time and money.

Videotape's Day in Court

Some 70 hours of videotaping are made at the Conference on the Law, sponsored by the Department of Justice in Ottawa. The Board assigns 31 men, for the most part from the sound division. The editing is done jointly with the sponsor.

SMPTE Conference

The annual conference of the Society of Motion Picture and Television Engineers is held in Montreal. Technical staff from the Board are among the 1,900 officers and delegates. Opening speaker is Canada's Secretary of State, the Honorable Gérard Pelletier. Among the guests are Film Commissioner Sydney Newman and Assistant Commissioner André Lamy.

Guide for Educators

The Council of Ministers of Education this year ask the Board's technical aid to consult in the organization of a testing facility for audio-visual equipment for schools. NFB research and development personnel have, over the years, provided this service in the Board. Now they lend a hand in developing reliable, objective electronic and mechanical standards so that schools can pick the best and most economical equipment from the variety available.

Services to Government Departments

Engineering design work and, in some cases, equipment procurement and supervision of installation are undertaken for a number of Federal Government departments. Interesting examples include

Technical and Production Services (cont.)

Services to Government Departments (cont.)

audio-visual displays for six areas of the Victoria Museum in Ottawa for the National Museums of Canada, and self-contained, mobile audio-visual display units for Information Canada's "Mini Busses".

Planning and Research

Schools are among the largest audiences for Canadian films but reporting on actual usage has been very difficult. At the request of the Association of Motion Picture Producers and Laboratories of Canada, a film industry task force is set up under the chairmanship of the Board's Director of Planning and Research to examine available statistics and to recommend improvements in reporting. The Council of Ministers of Education helps, and so does Statistics Canada. The latter appoints a full-time study group to work with provincial authorities on the project.



Technical Operations Summary 1971-72

<u>Motion Picture Laboratories</u>	<u>1971-72</u>	<u>1970-71</u>
<u>Footage processed:</u>		
35mm Black and White	455,000	1,076,400
35mm Color	3,610,000	4,215,000
16mm Black and White	8,503,000	10,588,000
16mm Color	<u>13,871,000</u>	<u>12,852,000</u>
Total footage	<u>26,439,000</u>	<u>28,731,400</u>
8mm footage processed by outside laboratories	447,000	790,000
<u>Negative Cutting:</u>		
Hours invoiced	16,600	18,560

<u>Camera</u>		
<u>Hours of original footage shot:</u>		
35mm Black and White	1	10
35mm Color	89	105
16mm Black and White	142	370
16mm Color	<u>478</u>	<u>450</u>
Total hours	<u>710</u>	<u>935</u>
Location hours invoiced	42,419	45,701

<u>Sound Recording and Projection</u>		
Studio hours invoiced	3,579	3,032
Location hours invoiced	19,794	19,234
Re-recordings (reels)	1,598	1,403
Transfer of sound (hours invoiced)	4,973	5,434
Screening hours invoiced	6,906	6,768

<u>Engineering</u>		
Hours invoiced	26,460	26,853

<u>Animation, Opticals and Title Photography</u>		
Footage shot	320,069	292,529
Filmstrips shot	93	215
Filmstrip negatives	291	278
Filmstrip hours invoiced	1,427	1,313
Optical production hours invoiced	6,974	7,082
Animation production hours invoiced	9,401	10,285

Distribution

The Board's Distribution Branch sees that each film has its chance to reach a wide general audience as well as any special audiences that might have interest in it. All channels of film promotion are explored and, although films and audiences have unpredictable elements of surprise for even the most perceptive planners, results are satisfying. Audiences and revenues all show increases this year, with the total world audience for NFB productions climbing 65 million to an estimated 715,000,000.

Film Loans

In Canada, the resources of the 27 NFB offices that loan films directly to the public are further strained by unceasing demand. Bookings climb 60 per cent to 365,396. Schools continue to be the biggest borrowers, accounting for 60 per cent of the bookings. To encourage the development of community film distribution services across the country, the Board introduces a new program offering a 50 per cent discount to libraries purchasing films in quantity and undertaking to serve their communities.

Among the English films most in demand are Neighbors, Pas de deux, Nobody Waved Good-bye, Paddle to the Sea, I Know an Old Lady Who Swallowed a Fly, The Rise and Fall of the Great Lakes, What on Earth? and Cosmic Zoom. In French, most in demand are Dimensions, Vertige, Vogue-à-la-mer, La terre est habitée, Un pays sans bon sens, Au pays de King Size, Les animaux en marche, Hold-up au Far West, and L'ours et la souris.

In most countries abroad, the Board's films are loaned to the public through posts of the Department of External Affairs. This year, through this avenue alone, there are some 425,000 16mm screenings abroad, with a total attendance of more than 64 million people. The most popular NFB film abroad is Neighbors, Norman McLaren's 1952 film about the futility of violence. It is shown 4,240 times this year. Other popular titles are Family Camping, A Chairy Tale, The Ride, and L'ours et la souris.

In the Theaters

This is the Board's best year for theatrical film distribution. Bookings of 35mm films in Canada reach 12,068, over 2,000 more than last year. This is 600 higher than the previous record set in 1953-54 when there were 1,700 theaters operating across Canada as compared to 1,400 today. In addition there are 4,587 commercial bookings in 16mm during the year, bringing total commercial bookings during 1971-72 to a record 16,655.

Mon oncle Antoine becomes the Board's most successful feature film and probably the most widely distributed Canadian feature-length production. Box office gross jumps to over \$700,000 as the film plays in some 75 theaters across the country in either its original French or English sub-titled version. And some

Distribution (cont.)

150 upcoming additional bookings are reported. As well, the film is sold for theatrical distribution in the U.S.A., France and several other European countries.

Theatrical distribution abroad also increases. Four hundred films are sold this year, bringing to 2,596 the number of titles under contract for theatrical showings in 134 countries.

On Television

Television sales markedly increase in Canada and abroad. In Canada, more films are sold to CBC for prime time telecast, while TV stations abroad buy 609 films, compared to 356 the year before. This includes the first sales to television in Korea and Hong Kong. Japan's National Television network, NHK, contracts to broadcast several one-hour specials in prime time.

In Canada, an "old" film enjoys a remarkable "second career" in light of this country's new relationship with China. The film is Bethune, about the Canadian doctor who became a legendary figure in China. Completed by the NFB in 1964 and first telecast by the CBC in 1965, both the English and the French networks of the CBC carry the film again.

Travel Films

Distribution of travel films -- to swell Canada's tourist trade -- rises by 50 per cent this year in Canada; more than a million new viewers are added. The objective of the Canadian Government Travel Bureau is to persuade more Canadians to spend more vacation time and money exploring their own country. Selected travel films are deposited in six regional offices of the Board for loan to the public and to television stations. The Travel Bureau pays the costs and the Board undertakes the promotion of the program.

To attract U.S. visitors to Canada, the Board distributes some 15,000 prints of Canadian travel films through 500 or more cooperating libraries throughout the United States.

This year the total aggregate audience of travel films is close to 14 millions, three-quarters being in the United States. The U.S. audience increases by a quarter-million viewers. In West Germany the audience for Canadian travel films approaches a half-million.

Print Sales

Sales of 16mm prints of the Board's films rise both in Canada and abroad. Canada's best-sellers this year are The Ballad of Crowfoot, The Rise and Fall of the Great Lakes, Neighbors, Cosmic Zoom, November/Novembre and Pas de deux. Abroad, Boomsville, Phoebe, Pas de deux, The Rise and Fall of the Great Lakes and Neighbors top the list.

Distribution (cont.)

Special Conferences

Three large conferences are held at our Montreal headquarters.

The first, Cinema Canada, is organized in cooperation with the Educational Film Library Association and the Film Library Information Council of the United States. William Sloan, editor of Film Library Quarterly, calls the event "one of the great occasions of the non-commercial cinema".

The International Council for Educational Media, an affiliate of UNESCO representing 21 countries, meets for the first time in its 21-year history on the North American continent. The meeting is opened by former Prime Minister Lester B. Pearson.

The third major conference is for librarians of Canada's public libraries. It will have a marked effect on our plans to expand the community distribution of our films over the next few years.



Former Prime Minister Lester B. Pearson
speaking at the ICEM Conference



At the première of IXE-13.

Distribution Summary 1971-72

Theater Bookings

		<u>Total</u>
Canada:		
35mm		12,068
16mm		<u>4,587</u>
		<u>16,655</u>

	<u>Titles sold 1971-72</u>	<u>Total Titles on contract</u>
Abroad:		
United States	39	177
Europe (including United Kingdom)	181	1,452
Central & South America	16	173
Africa	91	459
Asia	2	62
Australia and New Zealand	<u>71</u>	<u>273</u>
	<u>400</u>	<u>2,596</u>

Telecasts

	<u>English</u>	<u>French</u>	<u>Total</u>
Canada:	<u>5,321</u>	<u>1,822</u>	<u>7,143</u>
Travel Films (telecasts reported)			<u>6,063</u>

	<u>Titles sold 1971-72</u>	<u>Total Titles on contract</u>
Abroad:		
United States	19	1,616
Europe (including United Kingdom)	56	1,452
Central and South America	1	173
Africa	-	459
Asia	66	62
Australia and New Zealand	<u>1</u>	<u>273</u>
	<u>143</u>	<u>2,596</u>

Distribution Summary 1971-72 (cont.)

Print Distribution (NFB productions)

	<u>Sales</u>			<u>Loans</u>
	<u>Fed. Govt.</u>	<u>Other</u>	<u>Total</u>	
Canada:				
16mm Prints	3,031	6,707	9,738	3,997
Filmstrips	2,552	65,940	68,492	207
Slide Sets	450	13,811	14,261	160
8mm Prints	209	5,419	5,628	27
Multi-media Kits	3	1,650	1,653	64
Overhead Projectuals	-	728	728	-

	<u>Sales</u>			<u>Loans</u>
Abroad:				
16mm Prints			8,588	2,767
Filmstrips			20,375	113
Slide Sets			2,109	206
8mm Prints			8,250	73
Multi-media Kits			81	2
Overhead Projectuals			-	6

16mm Distribution

	<u>Bookings</u>
Canada:	
British Columbia (including Yukon)	42,742
Prairie Provinces (including N.W.T.)	96,005
Ottawa/Hull	23,656
Ontario	57,165
Quebec	89,326
Atlantic Provinces	56,502
	<u>365,396</u>

	<u>Screenings</u>	<u>Attendance</u>
Abroad:		
United States	353,185	15,600,568
Europe (including United Kingdom)	161,352	12,779,395
Asia	137,878	37,072,110
Australia and New Zealand	13,598	838,347
Africa	18,969	3,265,816
Central and South America	75,811	11,081,750
	<u>760,793</u>	<u>80,637,986</u>

The Ottawa Services Branch comprises the Sponsored Program Division, the Still Photo Division, and the Canadian Government Photo Centre. The Branch director's office is responsible for overall operations, represents the Board at various levels of government and on government committees, and advises the Secretary of State on matters concerning co-production with other countries. This year, too, sees special tasks in connection with the Department of the Secretary of State evolving a new national film policy.

Sponsored Program Division

Liaison with Government departments and agencies improves in the Sponsored Program Division's provision of professional counselling, production and distribution services in the matter of films and other visual media. This year an increased proportion of the work for sponsors is assigned to private film-makers by contract. More service operations and release printing of departmental films also go to private studios and laboratories. Projects commissioned by government departments and agencies swell by 60 per cent this year -- to a total of \$3,401,827. About one-third of this work is contracted to the private sector of the Canadian film industry, to a value of \$1,160,119. This is an almost 800 per cent increase from the \$156,000 contracted to commercial companies in the previous year -- well on the way to reaching the Board's goal of assigning up to 50 per cent dollar volume of all government department sponsored films to private Canadian film-makers by 1974.

During the year, the NFB production branches complete 53 films for government departments or agencies, while commercial companies on contract from the Board complete another 23. In addition, there are 15 films co-produced by the Board and government departments. The Board also produces 42 public service clips for television, while private producers turn out 13, and four are co-productions by the NFB and departments.

Still Photo Division

The Still Photo Division brings public attention to an increasing number of talented Canadian photographers. The Photo Gallery in Ottawa, the only one of its kind in Canada, continues to attract favorable attention from the public and photographers alike. Four exhibitions are mounted: The Magic World of Childhood; Les ouvriers; Photography 25; and Seven Photographers. Selections of photographs form 50 travelling photo exhibitions. During the year, these exhibits circulate to appreciative viewers throughout Canada through the cooperation of art galleries, public libraries and educational institutions. They bring to all Canadians a live sense of the beauty of the country, the character of its people and the capacity of its artists. Stones of History, about the Canadian Parliament Buildings, tours abroad under the sponsorship of the Department of External Affairs.

Ottawa Services (cont.)

Still Photo Division (cont.)

The Board's books, photographic essays on Canada, continue to sell steadily in the bookstores of Canada. A Time to Dream, most recent of these publications, produced for Information Canada and published by McClelland and Stewart, wins the award of the Type Director's Club in New York. This beautiful book of color photos expresses the mood of summer and has won rave reviews from book critics. Two new Image books, photographic catalogues from exhibitions, are produced: Image 9 and the Grégoire Portfolio.

Three new audio-visual slide-shows of the Board's photographs are released: Childhood Magic, Cycle On, and Parhélies.

Staff of the Still Photo Division is reduced by two-thirds when the Photo Library, the photostories program, and photographic assignments commissioned by government departments and agencies transfer to Information Canada.

Canadian Government Photo Centre

The Canadian Government Photo Centre was established in 1965 to supply photographic processing and print services to Federal Government departments and agencies. This year the Photo Centre is designated as a Revolving Fund Operation and made subject to the Treasury Board regulations governing revolving funds and working capital advances. This results in the Photo Centre paying for services previously provided without charge by other government departments: rent, the employer's contribution to employee benefits, interest on the monthly balance of advances, and interest on loans for the purchase of capital assets. The major part of the 30 per cent increase in 1971-72 costs is due to these charges.

The necessity to maintain competitive pricing does not permit the Photo Centre, with its existing volume of work, to recover all cost increases from customers. Accordingly, a return to the break-even operation of earlier years is dependent on a higher sales volume. A survey of audio-visual facilities and programs throughout the Federal Government identifies 38 other government laboratories with similar or related activities, and a further study is being made to rationalize the use of government resources.

Personnel

Due to tighter work schedules and re-examination of work practices, staff is reduced from 921 last year to 897 this year. Some 60 new people are hired, mostly clerical and 88 switch jobs within the Board. The turnover rate is 7 per cent.

The student summer employment program expands, with 68 students assigned work related to their interests and NFB needs. In addition, training courses for recycling permanent employees are set up as changes in the Board's technical and administrative structures bring job changes.

Collective bargaining goes smoothly in 1971-72. New agreements are signed with the Syndicat général du cinéma et de la télévision, the Professional Institute of Canada, and the Public Service Alliance of Canada. A new salary plan for creative and technical employees is worked on with the Syndicat this year, and a new performance appraisal plan for film-makers is being developed.



Production Completions 1971-72

Motion Picture Films produced by the National Film Board

NFB Program – English Originals

Anger after Death

28 minutes 44 seconds
color 16mm

Angus

12 minutes 34 seconds
color 35mm & 16mm

Christmas at Moose Factory

13 minutes 7 seconds
color 35mm & 16mm

City Limits

20 minutes 45 seconds
color 16mm

... and Indian

19 minutes 59 seconds
color 16mm

... ss

15 minutes 45 seconds
color 16mm

... and His Music

15 minutes 45 seconds
color 35mm

... of a Summer Day

10 minutes 0 seconds
color 16mm

Mr. Bell

10 minutes 50 seconds
color 35mm

... and Rider

10 minutes 54 seconds
color 16mm

How Death Came to Earth

14 minutes 9 seconds
color 35mm & 16mm

How Things Have Changed

9 minutes 43 seconds
color 35mm & 16mm

The Huntsman

16 minutes 12 seconds
color 35mm

Improv

19 minutes 10 seconds
color 16mm

Jablonski

49 minutes 35 seconds
color 16mm

The Mechanical Knee

21 minutes 45 seconds
color 16mm

The Men in the Park

6 minutes 13 seconds
black-and-white 35mm & 16mm

Norman Jewison, Film Maker

49 minutes 30 seconds
color 16mm

Once... Agadir

27 minutes 25 seconds
color 16mm

Out of Silence

37 minutes 38 seconds
color 16mm

Paper Boy

14 minutes 8 seconds
black-and-white 16mm

The Pearly Yeats

9 minutes 30 seconds
color 16mm

Persistent and Finagling

56 minutes 8 seconds
black-and-white 16mm

Question of Immunity

13 minutes 4 seconds
color 35mm & 16mm

A Quiet Wave

20 minutes 6 seconds
black-and-white 16mm

Samsara

10 minutes 49 seconds
color 16mm

Script to Screen

21 minutes 55 seconds
color 16mm

This Is a Photograph

10 minutes 5 seconds
color 35mm

Three Guesses

28 minutes 40 seconds
color 16mm

Trafficopter

10 minutes 6 seconds
color 35mm

Wet Earth and Warm People

58 minutes 45 seconds
color 16mm

What Is Life?

8 minutes 22 seconds
color 35mm & 16mm

What Teacher Expects...

26 minutes 23 seconds
black-and-white 16mm

Production Completions 1971-72 (cont.)

Motion Picture Films produced by the National Film Board

NFB Program – English Originals (cont.)

Challenge for Change:

Cell 16
14 minutes 23 seconds
color 16mm

Citizen Harold
8 minutes 37 seconds
color 35mm & 16mm

God Help the Man
Who Would Part with His Land
46 minutes 49 seconds
black-and-white 16mm

"I Don't Think It's Meant
for Us..."
32 minutes 32 seconds
black-and-white 16mm

The Point:
Community Legal Clinic
27 minutes 57 seconds
black-and-white 16mm

Port au Choix
26 minutes 53 seconds
black-and-white 16mm

That Gang of Hoodlums?
29 minutes 50 seconds
black-and-white 16mm

When I Go... That's It!
11 minutes 27 seconds
black-and-white 16mm

Motion Picture Films produced by the National Film Board

NFB Program – French Originals

A cris perdus
45 minutes 15 seconds
color 16mm

L'Acadie, l'Acadie
117 minutes 51 seconds
black-and-white 35mm & 16mm

"C'est ben beau l'amour"
86 minutes 53 seconds
black-and-white 16mm

Cycle
5 minutes 4 seconds
color 35mm & 16mm

Dans la vie...
5 minutes 59 seconds
color 35mm

Des ensembles
3 minutes 23 seconds
color 35mm & 16mm

Ensemble(s)!
24 minutes 40 seconds
color 16mm

Et du fils
83 minutes 50 seconds
color 16mm

La guérilla, les gars
53 minutes 24 seconds
color 35mm & 16mm

Je chante à cheval
avec Willie Lamothe
56 minutes 49 seconds
color 16mm

Les jeux sont faits,
rien ne va plus
15 minutes 50 seconds
color 16mm

Metadata
8 minutes 30 seconds
color 35mm & 16mm

Moi, un savon
8 minutes 20 seconds
color 35mm & 16mm

L'oeuf
4 minutes 57 seconds
color 35mm

Peut-être Maurice Richard
66 minutes 38 seconds
black-and-white 16mm

IXE-13
114 minutes 30 seconds
color 35mm & 16mm

Québec: Duplessis et après...
114 minutes 32 seconds
black-and-white 16mm

Le reel du pendu
56 minutes 47 seconds
color 16mm

Série 4
7 minutes 29 seconds
color 35mm

Tranquillement, pas vite
lère partie:
Que s'est-il donc passé?
82 minutes 15 seconds
2e partie: Communauté de base
65 minutes 47 seconds
black-and-white 16mm

Ty-Peupe
81 minutes 56 seconds
color 16mm

La vraie vie
24 minutes 53 seconds
color 16mm

Production Completions 1971-72 (cont.)

Motion Picture Films produced by the National Film Board

NFB Program – French Originals (cont.)

Société Nouvelle:

Dans nos forêts

89 minutes 4 seconds

color 16mm

Sur vivre

57 minutes 37 seconds

black-and-white 16mm

Motion Picture Films produced by the National Film Board

*NFB Program – Bilingual Originals*Ballet Adagio

9 minutes 59 seconds

color 35mm

Evolution

10 minutes 21 seconds

color 35mm & 16mm

Synchromy / Synchromie

7 minutes 27 seconds

color 35mm & 16mm

Les bibites de ChromagnonLes bibites de Chromagnon

24 seconds

color 35mm & 16mm

Garden / Jardin

5 minutes 27 seconds

color 16mm

To Present Canada to Canadians
and to the WorldPrésenter le pays aux gensd'ici et d'ailleurs

2 minutes 8 seconds

color 35mm

César et son canot d'écorceCesar's Bark Canoe

57 minutes 52 seconds

color 16mm

Modulations

4 minutes 12 seconds

color 35mm

Zikkaron

5 minutes 27 seconds

color 35mm & 16mm

Motion Picture Films produced by the National Film Board

NFB Program – English Versions and Revisions

black-and-white 16mm

The India Trip

50 minutes 18 seconds

color 16mm

Norman Jewison, Film Maker

50 minutes 38 seconds

color 16mm

A City Is

17 minutes 59 seconds

color 35mm

Jablonski

50 minutes 37 seconds

color 16mm

A One/Two/Many/World

15 minutes 38 seconds

color 16mm

Cold Rodders

15 minutes 6 seconds

color 35mm & 16mm

A Matter of Fat

76 minutes 5 seconds

color 16mm

A Ridiculous Kind of Country

117 minutes 7 seconds

black-and-white 16mm

Contemporary Songs ofFrench Canada:Les fleurs de macadam

3 minutes 17 seconds

color 35mm & 16mm

A Matter of Life

65 minutes 35 seconds

black-and-white 16mm

Sheer Sport

49 minutes 33 seconds

color 16mm

The Eye Hears, The Ear Sees

50 minutes 25 seconds

color 16mm

Mon oncle Antoine (subtitled)

110 minutes 20 seconds

color 35mm

Sheer Sport

50 minutes 38 seconds

color 16mm

Summer's Nearly Over

28 minutes 31 seconds

color 16mm

Production Completions 1971-72 (cont.)

Motion Picture Films produced by the National Film Board

NFB Program – English Versions and Revisions (cont.)

"Water, water, everywhere..."

4 minutes 45 seconds
color 35mm & 16mm

Wet Earth and Warm People

58 minutes 45 seconds
color 16mm

Yesterday -- Today

The Netsilik Eskimo
57 minutes 51 seconds
color 16mm

Wow

94 minutes 41 seconds
color 16mm

Motion Picture Films produced by the National Film Board

NFB Program – French Versions and Revisions

Les boucles:

Je vois et j'apprends
24 minutes 55 seconds
color 16mm

D'où vient la vie?

8 minutes 22 seconds
color 35mm

"Heureux comme un poisson
dans l'eau..."

4 minutes 45 seconds
color 35mm & 16mm

Société Nouvelle:

Qu'est-ce qu'on va devenir?

40 minutes 5 seconds
black-and-white 16mm

Motion Picture Films produced by the National Film Board

NFB Program – Bilingual Versions and Revisions

Canada: The Land

Canada: Pays vaste
7 minutes 31 seconds
color 35mm

A Propaganda Message

Un message de propagande
13 minutes 20 seconds
color 35mm

Motion Picture Films produced by the National Film Board

NFB Program – Foreign Versions and Revisions

Above the Horizon

Portuguese
21 minutes 19 seconds
color 35mm

Adventure in Newfoundland

Malayalam
16 minutes 29 seconds
color 16mm

The Catch

Portuguese
17 minutes 44 seconds
color 35mm & 16mm

Agriculture Canada

Polish
26 minutes 25 seconds
color 16mm

Blake

German
19 minutes 34 seconds
Polish
19 minutes 39 seconds
color 16mm

The Chairmaker and the Boys

Telugu
20 minutes 32 seconds
color 16mm

Production Completions 1971-72 (cont.)

Motion Picture Films produced by the National Film Board

NFB Program – Foreign Versions and Revisions (cont.)

Community Pastures
Hindi
14 minutes 38 seconds
color 16mm

Crossbreeding for Profit
Hindi
12 minutes 14 seconds
black-and-white 16mm

The Devil's Toy
Spanish
15 minutes 23 seconds
black-and-white 16mm

D N A
Hindi
10 minutes 58 seconds
color 16mm

The Drag
Arabic
9 minutes
Hindi
8 minutes 56 seconds
color 16mm

26 minutes 10 seconds
color 16mm

3 minutes 45 seconds
color 16mm

Eskimo Artist: Kenojuak
20 minutes 15 seconds
Mandarin Chinese
20 minutes 17 seconds
color 16mm

Espolito
Spanish subtitles
6 minutes 26 seconds
color 35mm
Spanish
6 minutes 45 seconds
color 16mm

Fields of Space
Polish
18 minutes 57 seconds
color 16mm

Figure Skating
Polish
15 minutes 4 seconds
color 16mm

Food
Urdu
4 minutes 45 seconds
color 16mm

Forest Regions of Canada
Hindi
17 minutes 35 seconds
color 16mm

Gone Curling
Portuguese
9 minutes 34 seconds
color 35mm
10 minutes 33 seconds
color 16mm

Government Grading of Canned
Fruits and Vegetables
Hindi
6 minutes 48 seconds
black-and-white 16mm

Grassland Farming
Tamil
10 minutes 18 seconds
color 16mm

Helicopter Canada
Danish
Icelandic
Swedish
50 minutes 25 seconds
Norwegian
25 minutes 25 seconds
color 16mm

Henry Larsen
Polish
16 minutes 33 seconds
black-and-white 16mm

The House That Jack Built
Arabic
8 minutes 23 seconds
color 16mm

In One Day
Polish
17 minutes 32 seconds
color 16mm

The Invention of the Adolescent
German
28 minutes 30 seconds
black-and-white 16mm

Isotopes in Action
German
27 minutes 41 seconds
color 16mm

Judoka
Portuguese
18 minutes 22 seconds
black-and-white 35mm & 16mm

Juggernaut
Polish
28 minutes 13 seconds
color 16mm

King of Blades
Hindi
Spanish
18 minutes 1 second
color 16mm
Spanish subtitles
17 minutes 40 seconds
color 35mm
Gujarati
18 minutes 4 seconds
color 16mm

King Size
Portuguese
7 minutes 3 seconds
color 35mm
7 minutes
color 16mm

Knowing to Learn
Spanish
72 minutes 5 seconds
black-and-white 16mm

Là ou ailleurs
Portuguese
10 minutes 34 seconds
color 35mm

Production Completions 1971-72 (cont.)

Motion Picture Films produced by the National Film Board

NFB Program – Foreign Versions and Revisions (cont.)

<u>Magic Molecule</u> Hindi 9 minutes 18 seconds color 16mm	<u>Quand passent les Ecossais</u> Portuguese 9 minutes 44 seconds color 35mm & 16mm	<u>Three Farmers</u> Dutch subtitled 28 minutes 12 seconds German 28 minutes 24 seconds color 16mm
<u>Microscopic Fungi</u> Hindi 17 minutes 8 seconds color 16mm	<u>The Ride</u> Urdu 7 minutes color 16mm	<u>Tire, tirelire</u> Portuguese 9 minutes 20 seconds color 35mm
<u>More Milk for More People</u> Hindi Punjabi 14 minutes 18 seconds Tamil 14 minutes 22 seconds color 16mm	<u>La science au service de l'agriculture</u> Arabic 28 minutes 46 seconds color 16mm	<u>Tuktu and His Animal Friends</u> Arabic 14 minutes 36 seconds color 16mm
<u>Northern Voyage</u> Hindi 14 minutes 44 seconds color 16mm	<u>Science for the Farmer</u> Hindi 28 minutes 40 seconds Turkish 28 minutes 50 seconds color 16mm	<u>Tuktu and the Caribou Hunt</u> Arabic 14 minutes 38 seconds color 16mm
<u>L'odyssée du Manhattan</u> Portuguese 8 minutes 3 seconds color 35mm & 16mm	<u>The Story of Peter and the Potter</u> Marathi 20 minutes 20 seconds color 16mm	<u>Tuktu and the Magic Bow</u> Arabic 14 minutes 40 seconds color 16mm
<u>Paddle to the Sea</u> Arabic 28 minutes 20 seconds Malay 28 minutes 17 seconds color 16mm	<u>Take It from the Top</u> Arabic 23 minutes 5 seconds color 16mm	<u>What in the World Is Water?</u> Hindi 12 minutes 3 seconds color 16mm
	<u>This Is No Time for Romance</u> German 28 minutes 28 seconds color 16mm	<u>Wheat Country</u> Punjabi 19 minutes 37 seconds color 16mm

Motion Picture Films produced by the National Film Board

Sponsored Program – English Originals

<u>Arrest, Search and Seizure</u> 10 minutes 59 seconds color 16mm (R.C.M.P.)	<u>At Long Last</u> 14 minutes 7 seconds color 35mm & 16mm (National Library of Canada)	<u>Changes...</u> "Let's Talk about Them!" 22 minutes 44 seconds color 16mm (Canadian Penitentiary Service)
<u>Assignment Northwest</u> 28 minutes 3 seconds color 16mm (R.C.M.P.)	<u>Caribou of Northern Canada</u> 13 minutes 7 seconds color 16mm (Canadian Wildlife Service)	<u>Death of a Legend</u> 49 minutes 30 seconds color 16mm (Canadian Wildlife Service)

Production Completions 1971-72 (cont.)

Motion Picture Films produced by the National Film Board

Sponsored Program – English Originals (cont.)

Hot Stuff

9 minutes 9 seconds
color 35mm & 16mm
(Dominion Fire Commissioner)

In a Nutshell

9 minutes 35 seconds
color 35mm & 16mm
(Canadian International Development Agency)

The Intertidal Life of the North American Pacific Coast

Part 3: The Molluscs
21 minutes 55 seconds
color 16mm
(National Museum of Canada)

Louisbourg

10 minutes 10 seconds
color 16mm
(Indian Affairs and Northern Development)

Search into White Space

16 minutes 26 seconds
color 35mm & 16mm
(Indian Affairs and Northern Development)

Small Smoke at Blaze Creek

9 minutes 39 seconds
color 35mm & 16mm
(Canadian Forestry Service)

Smokers' Lungs

13 minutes 33 seconds
color 16mm
(National Health and Welfare)

Total Approach

25 minutes 55 seconds
color 16mm
(National Research Council)

U-111 Dryout Experiment

12 minutes 43 seconds
color 16mm
(Atomic Energy of Canada)

The Unplanned

19 minutes 30 seconds
color 16mm
(Labour)

Vibration Analysis as a Maintenance Tool

24 minutes 13 seconds
color 16mm
(National Defence)

Who Needs It?

23 minutes 46 seconds
color 16mm
(Industry, Trade and Commerce and National Design Council)

Motion Picture Films produced by the National Film Board

Sponsored Program – French Originals

Le savoir-faire s'impose

Partie 1
8 seconds
color 16mm
(National Defence)

Saint-Urbain de Troyes

27 minutes 48 seconds
color 16mm
(National Gallery of Canada)

Le savoir-faire s'impose

2e partie
23 minutes 15 seconds
black-and-white 16mm
(National Revenue)

Le savoir-faire s'impose

1ère partie
30 minutes 8 seconds
black-and-white 16mm
(National Revenue)

P.O.E.T.

19 minutes 32 seconds
color 16mm
(National Defence)

Part 2
15 minutes 35 seconds

color 16mm
(Canadian Penitentiary Service)

Motion Picture Films produced by the National Film Board

Sponsored Program – Bilingual Originals

En garde

2 minutes 38 seconds
color 35mm
(Canadian Armed Forces)

A Propaganda Message

Un message de propagande
13 minutes 42 seconds
color 35mm & 16mm
(Information Canada)

Production Completions 1971-72 (cont.)

Motion Picture Films produced by the National Film Board

Sponsored Program – Foreign Original

(A Film for Japan)

14 minutes 22 seconds

color 16mm

(Information Canada)

Motion Picture Films produced by the National Film Board

Sponsored Program – English Versions and Revisions

Changes:

"Let's Talk about Them!"

22 minutes 42 seconds

color 16mm

(Canadian Penitentiary Service)

Death of a Legend

50 minutes 37 seconds

color 16mm

(Canadian Wildlife Service)

The Intertidal Life of the

North American Pacific Coast

Part 1: The Echinoderms

13 minutes 5 seconds

color 16mm

(National Museum of Canada)

The Intertidal Life of the

North American Pacific Coast

Part 2: The Anthropods

19 minutes 26 seconds

color 16mm

(National Museum of Canada)

The Intertidal Life of the

North American Pacific Coast

Part 4: Jelly-like, Worm-like

and Colonial Invertebrates

16 minutes 55 seconds

color 16mm

(National Museum of Canada)

Motion Picture Films produced by the National Film Board

Sponsored Program – French Versions and Revisions

Approche globale

25 minutes

color 16mm

(National Research Council)

Après une si longue attente

14 minutes 7 seconds

color 35mm

(National Library of Canada)

Le chien policier

17 minutes 33 seconds

color 16mm

(R.C.M.P.)

Est-ce bien utile?

23 minutes 46 seconds

color 16mm

(Industry, Trade and Commerce)

Le feu? Pas pour les hommes!

9 minutes 9 seconds

color 35mm & 16mm

(Dominion Fire Commissioner)

La fin d'un mythe

49 minutes 30 seconds

color 16mm

(Canadian Wildlife Service)

Industrie électronucléaire

22 minutes 33 seconds

color 16mm

(Atomic Energy of Canada)

Lieux privilégiés

12 minutes 38 seconds

color 35mm & 16mm

(Indian Affairs and Northern Development)

Loin dans le froid

28 minutes 15 seconds

color 16mm

(R.C.M.P.)

Le Nancy J ne pêchera plus

21 minutes 40 seconds

color 16mm

(Environment Canada)

La noix de Bongolie

9 minutes 35 seconds

color 35mm & 16mm

(Canadian International Development Agency)

Sous les blancs espaces

16 minutes 26 seconds

color 35mm & 16mm

(Indian Affairs and Northern Development)

Suivre une piste

18 minutes 28 seconds

color 16mm

(R.C.M.P.)

La transfusion sanguine

en situation d'urgence

15 minutes 56 seconds

color 16mm

(National Health and Welfare)

Production Completions 1971-72 (cont.)

Motion Picture Films produced by the National Film Board

Sponsored Program – Foreign Versions and Revisions

Le hibou et le lemming:
Une légende eskimo
Western Eskimo
5 minutes 59 seconds
color 35mm
(Indian Affairs and Northern Development)

Leaping Silver
Dutch subtitles
12 minutes 53 seconds
color 16mm
(Canadian Govt. Travel Bureau)

A Place of Refuge
Dutch subtitles
25 minutes 50 seconds
color 16mm
(Canadian Govt. Travel Bureau)

Raise More for Less
German
Japanese
Spanish
23 minutes
color 16mm
(Industry, Trade and Commerce)

Western Newfoundland
Dutch subtitles
27 minutes 21 seconds
color 16mm
(Canadian Govt. Travel Bureau)

Motion Picture Films produced by the National Film Board

Co-production Program – English Originals

A City Is
17 minutes 59 seconds
color 35mm & 16mm
(NFB and Central Mortgage and Housing Corporation)

People of the Seal
Part 1: Eskimo Summer
51 minutes 47 seconds
color 16mm
(NFB and BBC)

The Sea
28 minutes 36 seconds
color 35mm & 16mm
(NFB and Environment Canada)

People of the Seal
Part 2: Eskimo Winter
51 minutes 39 seconds
color 16mm
(NFB and BBC)

The Sea
28 minutes 36 seconds
color 35mm & 16mm
(NFB and Environment Canada)

The Specialist
9 minutes 22 seconds
color 35mm & 16mm
(NFB and Zagreb Film, Yugoslavia)

Tilt
19 minutes 8 seconds
color 35mm & 16mm
(NFB and World Bank)

Time Piece
14 minutes 53 seconds
color 35mm & 16mm
(NFB and Indian Affairs and Northern Development)

Motion Picture Films produced by the National Film Board

Co-production Program – French Original

Le hibou et le lemming:
Une légende eskimo
5 minutes 59 seconds
color 35mm & 16mm
(NFB and Indian Affairs and Northern Development)

Production Completions 1971-72 (cont.)

Motion Picture Films produced by the National Film Board

Co-production Program – English Versions and Revisions

Atonement

50 minutes 25 seconds
color 16mm
(NFB and Canadian Wildlife
Service)

The Conquered Dream

50 minutes 23 seconds
color 16mm
(NFB and BBC)

The Sea

29 minutes 17 seconds
color 16mm
(NFB and Environment Canada)

The Owl and the Lemming:

An Eskimo Legend

5 minutes 59 seconds
color 35mm & 16mm
(NFB and Indian Affairs and
Northern Development)

Motion Picture Films produced by the National Film Board

Co-production Program – French Versions and Revisions

Compte à rebours

50 minutes 35 seconds
color 16mm
(NFB and Canadian Wildlife
Service)

Fièvre

15 minutes 47 seconds
color 35mm
(NFB and Indian Affairs and
Northern Development)

Héritage perdu

15 minutes 57 seconds
color 35mm & 16mm
(NFB and Indian Affairs and
Northern Development)

Fragments du passé

14 minutes 53 seconds
color 35mm & 16mm
(NFB and Indian Affairs and
Northern Development)

Other Motion Picture Items produced by the National Film Board

NFB Program – English Film Clips

The Conquered Dream

60 seconds and 20 seconds
color 16mm

Jablonski

60 seconds and 20 seconds
color 16mm

Norman Jewison, Film Maker

60 seconds and 20 seconds
color 16mm

The Eye Hears, the Ear Sees

60 seconds and 20 seconds
color 16mm

A Matter of Fat

60 seconds and 20 seconds
color 16mm

Sheer Sport

60 seconds and 20 seconds
color 16mm

The India Trip

60 seconds and 20 seconds
color 16mm

Mon oncle Antoine

2 minutes 52 seconds
color 35mm
24 seconds (two clips)
45 seconds
color 16mm

Wet Earth and Warm People

60 seconds and 20 seconds
color 16mm

Production Completions 1971-72 (cont.)

Other Motion Picture Items produced by the National Film Board

*NFB Program – French Film Clips*A cris perdus30 seconds
color 16mmL'Acadie, l'Acadie1 minutes 14 seconds
black-and-white 35mmEt du fils60 seconds and 29 seconds
color 16mmL'exilminutes 42 seconds
color 35mm & 16mmIXE-133 minutes 4 seconds
color 35mm & 16mm
60 seconds and 30 seconds
color 16mmJe chante à cheval
avec Willie Lamothe60 seconds and 30 seconds
color 16mmMon oncle Antoine2 minutes 40 seconds
2 minutes 52 seconds
color 35mm
24 seconds (two clips)
45 seconds
color 16mmPeut-être Maurice Richard20 seconds
black-and-white 16mmLes Philharmonistes60 seconds and 20 seconds
color 16mmStop2 minutes 20 seconds
color 35mmTranquillement, pas vite(Introduction à la 2e partie)
60 seconds
black-and-white 16mm

Other Motion Picture Items produced by the National Film Board

*NFB Program – French Film Loops*Qu'est-ce que ça veut dire?Qu'est-ce que ça veut dire?: 1
Qu'est-ce que ça veut dire?: 2

Other Motion Picture Items produced by the National Film Board

*NFB Program – Bilingual Film Loops*Biology II series:(all color)
Ergonomy: 1
The Skeleton in Motion
Ergonomy: 2
Floor Gymnastics
Ergonomy: 3
Vaulting HorseDienes Mathematics series:(all color)
Multiplication: 1
Multiplication: 2
Multiplication: 3Public Health Film: I.U.D.

(color)

Loops to Learn By series:(all color)
Cosmic Zoom: 1
Cosmic Zoom: 2

Production Completions 1971-72 (cont.)

Other Motion Picture Items produced by the National Film Board

Sponsored Program – English Film Clips

B.C. Centennial: Boy and Horn

30 seconds
color 16mm
(Secretary of State)

B.C. Centennial: Train

60 seconds
color 16mm
(Secretary of State)

Death of a Legend

60 seconds and 20 seconds
color 16mm
(Canadian Wildlife Service)

Forest Fire

60 seconds (5 clips)
color 35mm & 16mm
60 seconds
color 16mm
(Environment Canada)

Littermania

60 seconds
color 35mm & 16mm
(Indian Affairs and Northern Development)

National Parks

60 seconds (4 clips)
color 16mm
(Indian Affairs and Northern Development)

Pollution: O Canada

60 seconds
color 16mm
(Environment Canada)

Pursuit of Happiness

60 seconds
color 16mm
(R.C.M.P.)

R.C.M.P. Band

60 seconds
color 16mm
(R.C.M.P.)

R.C.M.P. Recruiting (1972)

60 seconds
color 16mm
(R.C.M.P.)

Seafood

60 seconds (4 clips)
color 16mm
(Environment Canada)

Who Is This Man?

60 seconds
color 16mm
(R.C.M.P.)

Other Motion Picture Items produced by the National Film Board

Sponsored Program – French Film Clips

B.C. Centennial: Le train

60 seconds
color 16mm
(Secretary of State)

La fanfare de la G.R.C.

60 seconds
color 16mm
(R.C.M.P.)

Feux de forêt

60 seconds (5 clips)
color 35mm & 16mm
60 seconds
color 16mm
(Environment Canada)

Fruits de mer

60 seconds (4 clips)
color 16mm
(Environment Canada)

Hystérie contagieuse

60 seconds
color 16mm
(Environment Canada)

Parcs nationaux

60 seconds (3 clips)
color 16mm
(Indian Affairs and Northern Development)

Recrutement de la G.R.C.

60 seconds
color 16mm
(R.C.M.P.)

Other Motion Picture Items produced by the National Film Board

Sponsored Program – Multilingual Film Clip

Niger

1 minute 30 seconds
color 16mm
(Canadian International Development Agency)

Production Completions 1971-72 (cont.)

Other Motion Picture Items produced by the National Film Board

Co-production Program – English Film Clips

Atonement

60 seconds and 20 seconds
color 16mm
(NFB and Canadian Wildlife
Service)

The Sea

60 seconds and 20 seconds
color 16mm
(NFB and Environment Canada)

Picture Information and Visual Aids produced by the National Film Board

NFB Program – English Filmstrips

Arctic Delta Town
(Inuvik, N.W.T.)

Are There Any Other Options?

Artists of the Pacific Coast

Born Together

Canada at Osaka 70

The Cecropia Moth

Dairy Farming Community

Drugs and Religious Ritual

Electronic Politics

The First Salmon

The Miraculous Hind:

A Hungarian Legend

Pioneer Life on the Prairies
(1812-1900)

Pioneer Life on the Prairies
(1900-1912)

Sleeping Beauty

Strangelight: 1

Strangelight: 2

Strangelight: 4

Three Families of Montreal

Winter in Montreal

Picture Information and Visual Aids produced by the National Film Board

NFB Program – French Filmstrips

L'archipel de la
Reine-Charlotte

L'art totémique

Artistes de la côte canadienne
du Pacifique

La belle au bois dormant

Bornes perdues: 1

Bornes perdues: 2

Bornes perdues: 4

Le Canada à Osaka 70

L'électronique en politique

L'hiver à Montréal

Trois familles montréalaises

Un centre d'industrie laitière

Un monde fermé

Une légende hongroise:

La biche miraculeuse

Une ville arctique

sur un delta

La vie dans la ruche

La ville de Fort Steele

Ville fruitière

Picture Information and Visual Aids produced by the National Film Board

NFB Program – Bilingual Slide Sets

Aircraft

Blanshard, Douglas and the
Gold Commissioners

Canadian Photographers:

Earl Kowall

Canadiana 1910-1920: Part 1

Canadiana 1910-1920: Part 2

Canadiana 1910-1920: Part 3

Captain Cook at Nootka

Confederation: Issues and Men

Early B.C. Communities

Early Painters of B.C.

Farm Machinery: Part 1

Farm Machinery: Part 2

Lower Fort Garry: Part 1

Lower Fort Garry: Part 2

Lower Fort Garry: Part 3

Personalities of World War I

The Port Royal Habitation:
Part 1

The Port Royal Habitation:
Part 2

The Port Royal Habitation:
Part 3

Tod, Work and Early Victoria

The Tools of War: Part 1

The Tools of War: Part 2

World War I Posters

Production Completions 1971-72 (cont.)

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – English Filmstrips

Agriculture

Canada's Graded Foods

Environment Canada

The Forest Economy

The Story of the Atlantic

Salmon

Energy, Mines and Resources

Volcanic Landforms

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – French Filmstrips

Agriculture

Les aliments classés du Canada

Environment Canada

L'économie forestière

La forêt des montagnes

et la forêt côtière:

une comparaison

La forêt feuillue

et la forêt boréale:

Une comparaison

National Health and Welfare

Qu'est-ce que la fumée?

Energy, Mines and Resources

L'aluminium

Géomorphologie volcanique

L'industrie du fer

et de l'acier

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – Bilingual Slide Sets

Public Archives of Canada

History of Canada in Maps:

Part 1

History of Canada in Maps:

Part 2

History of Canada in Maps:

Part 3

History of Canada in Maps:

Part 4

History of Canada in Maps:

Part 5

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – English Multi-media Kit

Environment Canada

Canada's Forests

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – French Multi-media Kit

Environment Canada

Les forêts du Canada

Production Completions 1971-72 (cont.)

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – Multilingual Vista-sell Loop

Public Archives of Canada

Behind the Scenes
at the Archives

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – Bilingual Sound-Slide Show

Public Archives of Canada

Canada's Public Archives

Picture Information and Visual Aids produced by the National Film Board

Sponsored Program – Multilingual Multi-media Show

Information Canada

Problem Wall

Produced under contract by commercial companies for Sponsored Program

Motion Picture Films – English Originals

The Alouette at War

15 minutes 23 seconds
black-and-white 16mm
(Visual Education Centre
for National Defence)

Atlantic Frontier

14 minutes 8 seconds
color 16mm
(Synchromedia Limited
for National Defence)

CBC Remembrance Day Special

55 minutes 55 seconds
color 16mm
(Noel Dodds Film Productions
for National Defence)

C.F.B. Petawawa

22 minutes 47 seconds
color 16mm
(Nimbus Productions
for National Defence)

Data Centre

9 minutes 18 seconds
color 16mm
(Carousel Productions
for National Revenue)

Golden Hawks

14 minutes 7 seconds
color 16mm
(Visual Education Centre
for National Defence)

"Help Is"

15 minutes 52 seconds
color 16mm
(Chetwynd Films Limited
for National Health & Welfare)

It's Good to Know

9 minutes 32 seconds
color 16mm
(Crawley Films Limited
for Unemployment Insurance
Commission)

North -- The Land and Man

20 minutes 46 seconds
color 16mm
(AKO Productions Limited
for Indian Affairs and
Northern Development)

On a Clear Day You Can
Count Forever

24 minutes 38 seconds
color 16mm
(Westminster Films Limited
for Dominion Bureau of
Statistics)

Opportunities for Youth?!

27 minutes 22 seconds
color 16mm
(Jack Zolov Productions
for Secretary of State)

Production Completions 1971-72 (cont.)

Produced under contract by commercial companies for Sponsored Program

Motion Picture Films – English Originals (cont.)

Red, White and You
20 minutes 49 seconds
color 16mm
(Peter J.B. Cock
for National Defence)

Sea Survival
15 minutes 52 seconds
color 16mm
(Nimbus Productions
for National Defence)

What's Going to Happen to Me?
14 minutes 9 seconds
color 16mm
(Bill Roozeboom Productions Ltd
for National Defence)

Produced under contract by commercial companies for Sponsored Program

Motion Picture Films – French Versions and Revisions

Les Alouettes s'en vont
en guerre
15 minutes 17 seconds
black-and-white 16mm
(Visual Education Centre
for National Defence)

Canada technologie
25 minutes 6 seconds
color 16mm
(Crawley Films Limited
for Industry, Trade and
Commerce)

Les Golden Hawks
14 minutes 7 seconds
color 16mm
(Visual Education Centre
for National Defence)

L'Arctique canadien
9 minutes 8 seconds
color 16mm
(Synchronmedia Limited
for National Defence)

C'est bon à savoir
9 minutes 32 seconds
color 16mm
(Crawley Films Limited
for Unemployment Insurance
Commission)

Perspective jeunesse?!
27 minutes 22 seconds
color 16mm
(Jack Zolov Productions
for Secretary of State)

La base militaire de Petawawa
22 minutes 47 seconds
color 16mm
(Nimbus Productions
for National Defence)

Emission spéciale de Radio-
Canada -- Le jour du Souvenir
55 minutes 55 seconds
color 16mm
(Noel Dodds Film Productions
for National Defence)

Les temps changent,
n'est-ce pas, M. Talon?
24 minutes 38 seconds
color 16mm
(Westminster Films Limited
for Dominion Bureau of
Statistics)

Produced under contract by commercial companies for Sponsored Program

Film Clips – English Originals

Census Machinery (FOSDIC)
3 minutes 38 seconds
color 16mm
(Westminster Films Limited
for Dominion Bureau of
Statistics)

E.M.O. -- Siren Warning
60 seconds (5 clips)
color 16mm
(Marshall Taylor Productions
for Emergency Measures
Organization)

Pollution
60 seconds
color 16mm
(Crawley Films Limited
for National Health & Welfare)

Produced under contract by commercial companies for Sponsored Program

Film Clips – French Versions and Revisions

Avertissement par sirène
60 seconds (5 clips)
color 16mm
(Marshall Taylor Productions
for Emergency Measures
Organization)

Pollution
60 seconds
color 16mm
(Crawley Films Limited
for National Health & Welfare)

National Film Board

(established by the National Film Act)

Balance Sheet as at March 31, 1972 (with comparative figures as at March 31, 1971)

	<u>Assets</u>	<u>1972</u>	<u>1971</u>
Current:			
Cash		\$ 160,586	\$ 12,788
Employees' travel advances		51,259	96,917
Accounts receivable:			
Government departments and agencies	\$ 646,726		327,759
Other	<u>576,332</u>		<u>500,945</u>
		1,223,058	828,704
Due from Canada in respect of 1971-72 parliamentary appropriation		876,123	452,253
Inventories, at cost:			
Materials and supplies	464,432		507,561
Work in progress	279,399		256,382
Prints held for sale	<u>357,984</u>		<u>323,463</u>
		1,101,815	1,087,406
Prepaid expense		<u>46,509</u>	<u>6,317</u>
		3,459,350	<u>2,484,385</u>
Equipment at cost (Schedule A)	8,007,862		7,517,294
Less: Accumulated depreciation	<u>4,946,535</u>		<u>4,670,149</u>
		<u>3,061,327</u>	<u>2,847,145</u>
		<u>\$6,520,677</u>	<u>\$5,331,530</u>

The accompanying notes are an integral part of the financial statements.

Certified correct:

Approved:



Chief, Financial Services



Government Film Commissioner

National Film Board

(established by the National Film Act)

Balance Sheet as at March 31, 1972 (with comparative figures as at March 31, 1971) (cont.)

	<u>Liabilities</u>	
Current:	<u>1972</u>	<u>1971</u>
Accounts payable and accrued liabilities	\$ 987,036	\$1,338,392
Advances by customers	1,196,455	1,085,566
Deferred income	<u>-</u>	<u>49,126</u>
	2,183,491	2,473,084
Proprietary Equity of Canada per Statement A	4,337,186	2,858,446
	<u>\$6, 520,677</u>	<u>\$5,331,530</u>

I have examined the above Balance Sheet and the related Statement of Income and Expense and have reported thereon under date of July 17, 1972 to the Chairman and Members of the National Film Board.



Auditor General of Canada

National Film Board

Statement of Income and Expense for the year ended March 31, 1972

with comparative figures as at March 31, 1971

	1972	1971
Production of films and other visual materials	\$ 7,303,744	\$ 5,782,360
Distribution of films and other visual materials	4,033,525	3,843,090
Executive and administrative services	2,118,987	1,994,882
Research and development	144,025	120,295
Exchequer Court award re fire loss	-	90,431
Direct cost of production of films and other visual materials -		
Departments and agencies of the Government of Canada	\$ 4,538,708	3,140,742
Others	<u>787,633</u>	<u>834,929</u>
	5,326,341	3,975,671
Estimated cost of major services provided without charge by		
government departments -		
accommodation	2,125,000	1,940,000
free benefits	1,410,000	1,184,000
printing and cheque printing	146,000	143,000
Carrying of franked mail	<u>12,000</u>	<u>12,000</u>
	3,693,000	3,279,000
Provision for retroactive salary and wage increases	-	312,200
Depreciation on equipment	<u>457,114</u>	<u>392,419</u>
Total expense	23,076,736	19,790,348
Income and other visual materials -		
Departments and agencies of the Government of Canada	4,269,567	3,193,912
	<u>1,716,519</u>	<u>1,915,170</u>
	5,986,086	5,109,082
	1,542,558	1,011,705
	<u>53,253</u>	<u>39,189</u>
	7,581,897	6,159,976
	<u>\$15,494,839</u>	<u>\$13,630,372</u>
	\$11,355,236	\$ 9,567,131
	<u>11,355,236</u>	<u>90,431</u>
		9,657,562
Less: Unexpended balance refundable to Receiver General	<u>10,511</u>	<u>10,809</u>
	7,581,897	9,646,753
Departments which provided major services without charge	3,693,000	3,279,000
	<u>457,114</u>	<u>392,419</u>
	15,494,839	13,318,172
Net expense to be recovered in full from reserve for salary revisions	-	312,200
	<u>\$15,494,839</u>	<u>\$13,630,372</u>

National Film Board

Statement of Proprietary Equity for the year ended March 31, 1972

Statement A

National Film Board Operating Account:

Working Capital at end of year

\$1,275,859Equity represented by net book
value of equipment:

Balance at beginning of year

2,847,145

Add: Purchases from parliamentary
appropriation for acquisition
of equipment, Secretary of
State Vote 80692,660

3,539,805

Less: Depreciation included in total
expense for the year
Net disposals during the year

\$457,114

21,364478,478

Balance at end of year

3,061,327

Proprietary Equity at end of year

\$4,337,186

National Film Board

Equipment at cost, as at March 31, 1972

with comparative figures as at March 31, 1971

Schedule A

	<u>1972</u>	<u>1971</u>
Laboratory equipment	\$1,604,369	\$1,580,537
Photographic equipment	1,324,282	1,251,641
Sound equipment	1,184,999	1,090,685
Editing equipment	902,374	783,959
Office equipment	792,934	774,319
Projection equipment	621,062	593,831
Furniture and furnishings	603,760	476,269
Research and testing apparatus	371,006	359,144
Machine and carpentry shop equipment	181,028	179,231
Motor vehicles and garage equipment	135,012	138,708
Stage equipment	111,805	111,620
Miscellaneous	105,139	107,275
Power generating equipment	<u>70,092</u>	<u>70,075</u>
	<u>\$8,007,862</u>	<u>\$7,517,294</u>

National Film Board

Notes to the Financial Statements for the year ended March 31, 1972

Notes to Financial Statements for the year ended March 31, 1972

AUDITOR GENERAL OF CANADA

1. Contingent Liability

The Board is contingently liable with respect to two claims for damages in the amount of \$84,000.

Ottawa, July 17, 1972

2. Canadian Government Photo Centre, Ottawa

Effective April 1, 1971, pursuant to Secretary of State Vote L-90 in 1971-72, the Canadian Government Photo Centre became a separate entity and the comparative figures for 1970-71, when the Centre was part of the Board's operations, have been restated accordingly.

The Chairman and Members
National Film Board
Ottawa

I have examined the Balance Sheet of the National Film Board as at March 31, 1972 and the Statement of Income and Expense for the year ended on that date. My examination included a general review of the accounting procedures and such tests of accounting records and other supporting evidence as I considered necessary in the circumstances.

In my opinion, the accompanying Balance Sheet and Statement of Income and Expense present fairly the financial position of the Board as at March 31, 1972 and the results of its operations for the year ended on that date, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.



Auditor General of Canada

Canadian Government Photo Centre Revolving Fund**Report to the Secretary of State 1971-72**

AUDITOR GENERAL OF CANADA

Ottawa, August 11, 1972

The Honourable Gérard Pelletier
Secretary of State
Ottawa

I have examined the Balance Sheet of the Canadian Government Photo Centre Revolving Fund as at March 31, 1972 and the Statement of Operations for the year ended on that date. My examination included a general review of the accounting procedures and such tests of the accounting records and other supporting evidence as I considered necessary in the circumstances.

In my opinion, the accompanying Balance Sheet and Statement of Operations present fairly the financial position of the Fund as at March 31, 1972 and the results of its operations for the year ended on that date, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year when the Centre operated under the National Film Board Operating Account.

Yours faithfully,



Auditor General of Canada

Canadian Government Photo Centre Revolving Fund

(authorized by Secretary of State Vote L90, Appropriation Act No. 3, 1971, 1970-71-72, c.46)

Balance Sheet as at March 31, 1972 (with comparative figures as at March 31, 1971)

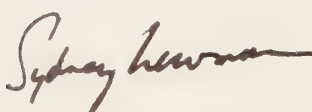
	<u>Assets</u>	<u>1972</u>	<u>1971</u>
Petty cash and employees' travel advances		\$ 275	\$ 172
Accounts receivable:			
Government departments and agencies	\$ 85,737		72,079
Other	<u>2,025</u>		<u>590</u>
		87,762	72,669
Inventories at cost:			
Materials and supplies	41,002		33,247
Work in progress	<u>1,919</u>		<u>2,560</u>
		42,921	35,807
Capital assets:			
Transferred from National Film Board Operating Account at cost less depreciation (\$142,155) thereon	137,185		-
At cost	<u>25,641</u>		<u>279,340</u>
	162,826		279,340
Less: Accumulated provision for replacement	<u>23,659</u>	<u>139,167</u>	<u>142,155</u>
		<u>\$ 270,125</u>	<u>\$ 245,833</u>

Certified correct:



Acting Manager

Approved:



Government Film Commissioner

Canadian Government Photo Centre Revolving Fund

(authorized by Secretary of State Vote L90, Appropriation Act No. 3, 1971, 1970-71-72, c.46)

Balance Sheet as at March 31, 1972 (with comparative figures as at March 31, 1971) (cont.)

	<u>Liabilities</u>	<u>1972</u>	<u>1971</u>
Accounts payable and accrued liabilities		\$ 53,180	\$ 49,512
Advances by customers		20,711	4,504
Advances from Canada for:			
Working capital (authorized \$450,000)	\$ 233,517		186,794
Capital assets	<u>1,982</u>		-
	235,499		<u>186,794</u>
Less: Net loss to be recovered from future parliamentary appropriation	<u>39,265</u>	196,234	<u>(5,023)</u>
			<u>191,817</u>
		<u>\$ 270,125</u>	<u>\$ 245,833</u>

I have examined the above Balance Sheet and the related Statement of Operations and have reported thereon under date of August 11, 1972 to the Secretary of State.



Auditor General of Canada

Canadian Government Photo Centre Revolving Fund

Statement of Operations for the year ended March 31, 1972

(with comparative figures for the year ended March 31, 1971)

		<u>1972</u>	<u>1971</u>
<u>Income</u>			
Sales	\$ 632,590		\$ 541,037
Miscellaneous	<u>868</u>		<u>559</u>
		\$ 633,458	541,596
<u>Expense</u>			
Work in progress at beginning of year	2,560		2,779
Salaries, wages and employee benefits	381,518		300,457
Raw materials, freight and express	112,331		115,589
Accommodation	89,224		-
Special Services	19,638		30,795
Provision for replacement of capital assets	23,659		23,279
Printing and processing in other laboratories	19,883		13,094
Interest on advances	10,381		-
Equipment repairs and maintenance	4,771		7,801
Communications	3,753		4,088
Office stationery and supplies	2,643		1,973
Travel	1,675		3,796
Equipment rental	1,533		5,721
Miscellaneous	<u>1,073</u>		<u>1,797</u>
	674,642		511,169
<u>Less:</u> Work in progress at end of year	<u>1,919</u>		<u>2,560</u>
		<u>672,723</u>	<u>508,609</u>
Net operating loss (profit) before prior years' adjustments		39,265	(32,987)
Less: prior years' adjustments		<u>-</u>	<u>27,964</u>
Net loss (profit) for the year		<u>\$ 39,265</u>	<u>\$ (5,023)</u>

National Film Board Offices 1971-72

Regional Offices

British Columbia	Vancouver	Kelowna Prince George Victoria	
Prairie Region	Calgary	Edmonton Regina Saskatoon Winnipeg	
Ontario	Toronto	Hamilton Hanover Kingston	London North Bay Thunder Bay
National Capital Region	Ottawa -- Hull		
Quebec	Montreal	Chicoutimi Quebec Rimouski	Sherbrooke Trois-Rivières
Atlantic Region	Halifax	Charlottetown Corner Brook Moncton	Saint John St. John's Sydney
United States		New York Chicago San Francisco	
Europe		London Paris	
Asia		New Delhi Tokyo	
South America		Buenos Aires	

Operational Headquarters:	Montreal, Quebec
Head Office:	Ottawa, Ontario

Information Canada
Ottawa 1972
Catalogue No. NF1 - 1972



National
Film Board
of Canada

Office
national du film
du Canada

Information Canada
Ottawa 1977

No de catalogue: NFI - 1977



Office
national du film
du Canada
National
Film Board
of Canada

Bureaux régionaux

Colombie Britannique

Vancouver

Kelowna
Prince George
Victoria

Région des Prairies

Calgary

Edmonton
Saskatoon
Regina
Winnipeg

Ontario

Toronto

Hamilton
Hanover
Kingston
London
North Bay
Thunder Bay

Région de la Capitale nationale

Ottawa -- Hull

Québec

Montréal

Chicoutimi
Québec
Rimouski
Sherbrooke
Trois-Rivières

Région de l'Atlantique

Halifax

Charlottetown
Corner Brook
Saint-Jean
St. John's
Moncton
Sydney

Etats-Unis

New York
Chicago
San Francisco

Europe

Londres
Paris

Asie

New Delhi
Tokyo

Amérique du Sud

Buenos Aires

Bureau central:
Siège social:

Montréal, Québec
Ottawa, Ontario

Etat d'Exploitation pour l'exercice clos le 31 mars 1972

(avec chiffres correspondants au 31 mars 1971)

1972	1971
\$ 632,590	\$ 541,037
868	559
\$ 633,458	\$ 541,596
Production en cours au début de l'année	2,560
Traitements, salaires et bénéfices	381,518
marginaux	112,331
matières premières, fournitures, transport de marchandises	115,589
Occupation de l'immeuble et service	-
infrant	30,795
Services spécialisés	23,279
Reserve pour remplacement matériel	19,638
Impression et développement par	23,659
d'autres laboratoires	19,883
Intérêt sur avances	10,381
Réparation et entretien du matériel	4,771
Communications	3,753
Papeterie et fournitures de bureau	2,643
Frais de voyages	1,675
Location de matériel	1,533
diverse	1,073
Moins: production en cours à la fin de l'année	1,919
Perte (profit) net d'exploitation	39,265
Moins: ajustements de dépenses antérieures	-
Perte (profit) net de l'exercice	\$ 39,265
	27,964
	\$ (5,023)

Bilan au 31 mars 1972 (avec chiffres correspondants au 31 mars 1971) (suite)

Comptes à payer et passif couru	\$ 53,180	\$ 49,512
Paiements versés d'avance par les clients	20,711	4,504
Avance du Canada pour: Fonds de roulement (autorisé \$450,000) Acquisition d'outillage	\$233,517 1,982 235,499	186,794 - 186,794
Moins: Perte nette récupérable de crédit parlementaire futur	39,265	196,234
Passif	1972	1971

Avance du Canada pour:
Fonds de roulement (autorisé \$450,000)
Acquisition d'outillage

Moins: Perte nette récupérable de crédit parlementaire futur

39,265

196, 234

191, 187

$$\begin{array}{r} \$2233,517 \\ 1,982 \\ \hline 235,499 \end{array}$$
$$\begin{array}{r} 762,987 \\ - \\ 762,987 \\ \hline \end{array}$$

20,711

705⁶ 7

Comptes à payer et passif couru

Païemens versés d'avance par
les clients

les clients

1972

1971

Passif

88

Centre de photographie du Gouvernement canadien — Fonds renouvelable

(autorisé par le Secrétaire d'Etat en vertu du crédit L90 de la Loi no 3 de 1971, 1970-71-72, c.46)

Bilan au 31 mars 1972 (avec chiffres correspondants au 31 mars 1971)

Actif

1972

1971

Encaisse et avances de frais
de voyage aux employés

\$ 275

\$ 17

Comptes à recevoir:
Ministères et organismes du
Gouvernement canadien
Autres sources

\$ 85,737
2,025

87,762

70,979
530
70,669

Stocks au prix coûtant:
Matières et approvisionnement
Production en cours

41,002
1,919

42,921

33,247
2,560
35,807

Outillage:

Transféré au compte d'ex-
plotation de l'Office
national du film (au
prix coûtant moins
amortissement accumulé
(\$142,155)
Au prix coûtant

137,185
25,641
162,826

279,340
279,340

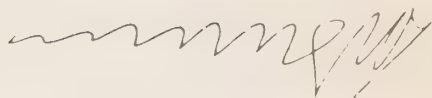
Moins: Réserve disponible
pour le remplacement

23,659

139,167

142,155
137,185
\$245,833

Certifié exact:



Gerant interimaire

Approuvé:



Le commissaire du Gouvernement
à la cinématographie

AUDITEUR GENERAL DU CANADA

Ottawa, le 11 août 1972

L'honorable Gérard Pelletier
Secrétaire d'Etat du Canada
Ottawa

Monsieur le ministre,

J'ai examiné le bilan du Fonds renouvelable du Centre de la photo du gouvernement canadien arrêté au 31 mars 1972 ainsi que l'état correspondant des opérations pour l'exercice clos à cette date. Mon examen a comporté une revue générale des méthodes comptables ainsi que les sondages des livres et pièces comptables et d'autres pièces justificatives qui m'ont paru nécessaires dans les circonstances.

A mon avis, le bilan et l'état des opérations ci-joints présentent un aperçu juste de l'état financier du Fonds renouvelable au 31 mars 1972 et des résultats de ses opérations pour l'exercice clos à cette date, conformément aux principes de comptabilité généralement admis et appliqués d'une manière conforme à celle de l'exercice précédent lorsque le Centre opérait sous le compte de fonctionnement de l'Office national du film.

Veillez agréer, monsieur le ministre, l'expression de ma considération distinguée.



L'Auditeur général du Canada

Notes sur les états financiers pour l'année terminée le 31 mars 1972

AUDITEUR GÉNÉRAL DU CANADA

Ottawa, le 17 juillet 1972

Au Président et aux membres
Office national du film
Ottawa

1. Passif éventuel
L'Office a des dettes éventuelles de \$84,000 provenant de deux réclamations pour dommages.
2. Centre de la photo du Gouvernement
canadien
Effectif le 1er avril 1971, conformément au Crédit L-90 de 1971-72 du Secrétaire d'Etat, le Centre de la photo du Gouvernement canadien est devenu une entité distincte et les chiffres comparatifs pour l'année 1970-1971, alors que le Centre faisait partie des opérations de l'Office, ont été par conséquent rectifiés.

J'ai fait l'examen des comptes et des états financiers de l'Office national du film pour l'année terminée le 31 mars 1972 et j'ai obtenu toutes les informations et toutes les explications que j'ai demandées. Mon examen s'est étendu à une revue générale des pratiques de comptabilité, au système de contrôle interne de même qu'à des vérifications des livres de comptabilité et d'autres documents que j'ai jugés nécessaires dans les circonstances.

A mon avis, le bilan ci-joint et l'état des revenus et dépenses donnent une idée juste de la situation financière de l'Office au 31 mars 1972 et des résultats de son exploitation pour l'année terminée à cette date.



L'Auditeur général du Canada

Outils, au prix coûtant, au 31 mars 1972
 (chiffres de l'année précédente en regard)

1971	1972
\$1,580,537	\$1,604,369
1,251,641	1,324,287
1,090,685	1,184,999
783,959	902,374
774,319	792,934
593,831	621,062
476,269	603,760
359,144	371,006
179,231	181,028
138,708	135,012
111,620	111,805
107,275	105,139
70,075	70,092
\$7,517,294	\$8,007,862

Compte d'exploitation de l'Office national du film:

Fonds de roulement à la fin de l'année

\$1,275,859

Avoir-propre que représente la valeur comptable nette de l'outillage:

Solde au début de l'année

Plus: L'acquisition d'outillage sur le crédit parlementaire No 80, Secrétariat d'Etat

Moins: Amortissement inclus dans le total des dépenses pour l'année
Liquidations nettes durant l'année

\$ 457,114
21,364

Solde à la fin de l'année

3,061,327

478,478

L'avoir-propre à la fin de l'année

\$4,537,114

(chiffres de l'année précédente en regard)

A court terme:		
Passif	1971	1972

Comptes à payer et passif couru	\$ 987,036	\$1,338,392
---------------------------------	------------	-------------

Paiements versés d'avance par les clients	1,196,455	1,085,566
--	-----------	-----------

Revenu reporté	2,183,491	2,411,011
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Avoir-propre du Canada selon l'état de l'avoir-propre	4,337,186	
--	-----------	--

\$6,520,677	\$4,332,111
-------------	-------------

J'ai vérifié le bilan ci-dessus ainsi que l'état des revenus et dépenses s'y rapportant, et transmis mon rapport le 17 juillet 1972 au Président et aux membres de l'Office national du film.

[Signature]

L'Auditeur général du Canada

A court terme:

Encalisse

Avances de frais de voyage aux employés

Comptes à recevoir:

Ministères et organismes du
Gouvernement canadien

Autres sources

Du par le Gouvernement canadien sur le crédit parlementaire

Le crédit parlementaire

Stocks au prix courant:

Matières et approvisionnement

Copies destinées à la vente

ΘΕΟΥΛΑΓΙΑ, ΕΠΙΣΤΗΜΗ ΘΕΟΥ

Outillage au prix coûtant (annexe A)

9 [K. A. 000. 17000000! + 0000 : 01, 000.

Les notes qui suivent font partie intégrante des états financiers.

THE UNIVERSITY OF CHICAGO

Approuvé :

Le chef des Services financiers

Le commissaire du Gouvernement
à la cinématographie

—merry laughs

Films produits par des sociétés commerciales pour le programme de commandes

Films - Originaux en anglais (suite)

Sea Survival 15 minutes 52 secondes
(Filmbus Productions)
couleur 16mm
pour Défense nationale)

What's Going to Happen to Me? 14 minutes 9 secondes
(Bill Roozeboom Productions)
couleur 16mm
Ltd pour Défense nationale)

Films produits par des sociétés commerciales pour le programme de commandes

Films - Versions et adaptations en français

Les Alouettes s'en vont 15 minutes 17 secondes
noir et blanc 16mm
(Visual Education Centre)
pour Défense nationale)

L'Arctique canadien 9 minutes 8 secondes
couleur 16mm
(Synchromedia Limited)
pour Défense nationale)

La base militaire de Petawawa 22 minutes 47 secondes
couleur 16mm
(Nimbus Productions)
pour Défense nationale)

Emission spéciale de radio-Canada -- Le jour du Souvenir 55 minutes 55 secondes
couleur 16mm
(Noel Dadds Film Productions)
pour Défense nationale)

Les temps changent, n'est-ce pas, M. Talon? 24 minutes 38 secondes
couleur 16mm
(Westminster Films Limited)
pour Bureau fédéral de la statistique)

Films-éclairs - Originaux en anglais

Films produits par des sociétés commerciales pour le programme de commandes

Census Machinery (FOSDIC) 3 minutes 38 secondes
couleur 16mm
(Westminster Films Limited)
pour Bureau fédéral de la statistique)

E.M.O. -- Siren Warning 60 secondes (5 films-éclairs)
couleur 16mm
(Marshall Taylor Productions)
pour Organisation des Mesures d'Urgence du Canada)

Pollution 60 secondes
couleur 16mm
(Crawley Films Limited)
pour Santé nationale et Bien-être social)

Films-éclairs - Versions et adaptations en français

Films produits par des sociétés commerciales pour le programme de commandes

Avertissement par sirène 60 secondes (5 films-éclairs)
couleur 16mm
(Marshall Taylor Productions)
pour Organisation des Mesures d'Urgence du Canada)

Pollution 60 secondes
couleur 16mm
(Crawley Films Limited)
pour Santé nationale et Bien-être social)

Autres ouvrages produits par l'Office national du film
Programme de commandes – Boucle "Vista-sell" multilingue

Behind the Scenes
at the Archives

Autres ouvrages produits par l'Office national du film
Programme de commandes – Spectacle de diapositives sonore bilingue

Les Archives publiques
du Canada

Autres ouvrages produits par l'Office national du film
Programme de commandes – Spectacle multi media multilingue

Problem Wall

Films produits par des sociétés commerciales pour le programme de commandes
Films – Originaux en anglais

Films - Originaux en anglais

Autres ouvrages produits par l'Office national du film
Programme de commandes – Films fixes en français

Agriculture Les aliments classés du Canada L'économie forestière La forêt des montagnes et la forêt côtière:	L'aluminium Énergie, Mines et Ressources Géomorphologie volcanique L'industrie du fer et de l'acier
L'industrie L'économie forestière La forêt des montagnes et la forêt côtière:	L'aluminium Énergie, Mines et Ressources Géomorphologie volcanique L'industrie du fer et de l'acier

Autres ouvrages produits par l'Office national du film
Programme de commandes – Films fixes en anglais

Agriculture
Canada's Graded Foods

Energie, Mines et Ressources

Environnement Canada
The Forest Economy
The Story of the Atlantic
Salmon

Autres ouvrages produits par l'Office national du film
Programme de commandes – Jeux de diapositives bilingues

Archives publiques
Histoire du Canada par Les
cartes: 1ère partie
Histoire du Canada par Les
cartes: 2e partie
Histoire du Canada par Les
cartes: 3e partie
Histoire du Canada par Les
cartes: 4e partie
Histoire du Canada par Les
cartes: 5e partie

Autres ouvrages produits par l'Office national du film
Programme de commandes – Ensemble multi média en français

Environnement Canada
Les forêts du Canada

Autres ouvrages produits par l'Office national du film
Programme de commandes – Ensemble multi média en anglais

Environnement Canada
Canada's Forests

Production 1971-1972 (suite)

Autres films produits par l'Office national du film

Programme de co-productions - Films-éclairés en anglais

Atomeant
60 secondes et 20 secondes
60 secondes et 20 secondes
The Sea
(ONF et Service canadien
(ONF et Environnement Canada)
de La Faune)

Autres ouvrages produits par l'Office national du film

Programme de l'ONF - Films fixes en français

L'archipel de la
Bornes perdues: 1
Bornes perdues: 2
Le Canada à Osaka 70
L'électronique en politique
L'île à Montréal
Les nouvelles montagnaises
Le Centre d'industrie latière
La belle au bois dormant
Artistes de la côte canadienne
du Pacifique
La vie dans la ruche
La ville de Fort Steele
Ville fruitière

Autres ouvrages produits par l'Office national du film

Programme de l'ONF - Films fixes en anglais

América Latina
(Hurtak, M.M.)
Are There Any Other Options?
América of the Pacific Coast
Born Together
Canada at Osaka 70
América de la Costa
(1812-1900)
Pioneer Life on the Prairies
Drugs and Religious Ritual
Electronia Politics
The First Salmon
The Miraculous Hind
A Hungarian Legend
Strangelight: 2
Strangelight: 1
Sleeping Beauty
(1900-1912)
Pioneer Life on the Prairies
Three Families of Montreal
Winter in Montreal

Programme de l'ONF - Jeux de diapositives bilingues

Autres ouvrages produits par l'Office national du film

Blanchard, Douglas and the
Gold Commissioners
Canadian Photographers:
Earl Kowall
Canada 1910-1920: Part 1
Canada 1910-1920: Part 2
Canada 1910-1920: Part 3
Captain Cook at Nootka
Confederation: Issues and Men
Early B.C. Communities
Early Painters of B.C.
Farm Machinery: Part 1
Farm Machinery: Part 2
Lower Fort Garry: Part 1
Lower Fort Garry: Part 2
Lower Fort Garry: Part 3
Personalities of World War I
The Port Royal Habitation:
Part 1
The Port Royal Habitation:
Part 2
The Port Royal Habitation:
Part 3
Tod, Work and Early Victoria
The Tools of War: Part 1
The Tools of War: Part 2
World War I Posters

Autres films produits par l'Office national du film
Programme de l'ONF - Films-éclair en anglais

Autres films produits par l'Office national du film
Programme de l'ONF - Films en boucle en français

Serie: Je vois et j'apprends
(en couleur)
Même b&d
Mots: 1
Mots: 3
Objets b&d
Objets p&d
Objets b&pd
Qu'est-ce que ça veut dire?
Qu'est-ce que ça veut dire?

Autres films produits par l'Office national du film
Programme de l'ONF – Films en boucle bilingues

(en couleur) Série: Mathématiques Dienes Année: 1961	(en couleur) Série: Je vois et j'apprends Année: 1961
Multiplication: 1 Multiplication: 2 Multiplication: 3	(en couleur) Série: Je vois et j'apprends Année: 1961
Le squelette en mouvement Ergonomie: 2 Gymnastique au sol Ergonomie: 3 Cheval d'argents	(en couleur) Série: Je vois et j'apprends Année: 1961

Films produits par l'Office national du film
Programme de co-productions - Versions et adaptations en français

Compte à rebours 50 minutes 35 secondes
couleur 16mm
(ONF et Service canadien de la Faune)

Fièvre 15 minutes 47 secondes
couleur 35mm
(ONF et Affaires indiennes et Nord canadien)
Fragments du passé 14 minutes 53 secondes
couleur 35mm & 16mm
(ONF et Affaires indiennes et Nord canadien)
Héritage perdu 15 minutes 57 secondes
couleur 35mm & 16mm
(ONF et Affaires indiennes et Nord canadien)

Films produits par l'Office national du film
Programme de co-productions - Versions et adaptations en anglais

Atonnement 50 minutes 25 secondes
couleur 16mm
(ONF et Service canadien de la Faune)

The Conquered Dream 50 minutes 23 secondes
couleur 16mm
(ONF et BBC)
The Owl and the Lemmings: An Eskimo Legend 5 minutes 59 secondes
couleur 35mm & 16mm
(ONF et Affaires indiennes et Nord canadien)

Autres films produits par l'Office national du film
Programme de l'ONF - Films-éclairés en français

À cris perdus 30 secondes
couleur 16mm
L'Acadie, l'Acadie 2 minutes 14 secondes
noir et blanc 35mm
Et du fils 60 secondes et 29 secondes
couleur 16mm
L'exil 2 minutes 42 secondes
couleur 35mm & 16mm

IXF-13 3 minutes 4 secondes
couleur 35mm & 16mm
60 secondes et 30 secondes
Je chante à cheval avec Willie Lamothé 60 secondes et 30 secondes
couleur 16mm
Mon oncle Antoine 2 minutes 40 secondes
2 minutes 52 secondes
couleur 35mm
24 secondes (2 films-éclairés)
couleur 16mm

Peut-être Maurice Richard 20 secondes
noir et blanc 16mm
Les Philharmonistes 60 secondes et 20 secondes
couleur 16mm
Stop 2 minutes 20 secondes
couleur 35mm
Tranquillément, pas vite (Introduction à la 2e partie) 60 secondes
noir et blanc 16mm

Production 1971-1972 (suite)

Films produits par l'Office national du film

Programme de commandes – Versions et adaptations en langues étrangères

<u>Le hibou et le Lemming</u> 17 minutes 59 secondes couleur 35mm & 16mm (ONF et Société centrale d'Hypothèques et de Logement)	<u>Une légende eskimo</u> 5 minutes 59 secondes couleur 16mm (Office de Tourisme du Gouvernement canadien)
<u>A City Is</u> 17 minutes 59 secondes couleur 35mm & 16mm (ONF et Société centrale d'Hypothèques et de Logement)	<u>Le hibou et le Lemming</u> 17 minutes 59 secondes couleur 16mm (Office de Tourisme du Gouvernement canadien)
<u>People of the Seal</u> Part 1: Eskimo Summer 51 minutes 47 secondes couleur 16mm (ONF et BBC)	<u>A Place of Refuge</u> 13 minutes 27 secondes couleur 16mm (Office de Tourisme du Gouvernement canadien)
<u>People of the Seal</u> Part 2: Eskimo Winter 51 minutes 39 secondes couleur 16mm (ONF et BBC)	<u>Le hibou et le Lemming</u> 17 minutes 59 secondes couleur 16mm (Office de Tourisme du Gouvernement canadien)
<u>Time Piece</u> 14 minutes 53 secondes couleur 35mm & 16mm (ONF et Affaires indiennes et Nord canadien)	<u>Western Newfoundland</u> Néerlandais (sous-titres) 27 minutes 21 secondes couleur 16mm (Office de Tourisme du Gouvernement canadien)
<u>The Specialist</u> 9 minutes 22 secondes couleur 35mm & 16mm (ONF et Zagreb Film, Yougoslavie)	<u>Raise More for Less</u> Allemand Espagnol Japonais 13 minutes 27 secondes couleur 16mm (Industrie et Commerce)

Films produits par l'Office national du film

Programme de co-productions – Originaux en anglais

<u>A City Is</u> 17 minutes 59 secondes couleur 35mm & 16mm (ONF et Société centrale d'Hypothèques et de Logement)	<u>People of the Seal</u> Part 1: Eskimo Summer 51 minutes 47 secondes couleur 16mm (ONF et BBC)
<u>People of the Seal</u> Part 2: Eskimo Winter 51 minutes 39 secondes couleur 16mm (ONF et BBC)	<u>The Sea</u> 28 minutes 36 secondes couleur 35mm & 16mm (ONF et Environnement Canada)
<u>Épilogue</u> 15 minutes 47 secondes couleur 35mm & 16mm (ONF et Affaires indiennes et Nord canadien)	<u>Time Piece</u> 14 minutes 53 secondes couleur 35mm & 16mm (ONF et Affaires indiennes et Nord canadien)
<u>Favillon</u> 9 minutes 54 secondes couleur 35mm & 16mm (ONF et Participation du Gouvernement canadien, Expo 70)	

Approche globale 25 minutes couleur 16mm (Conseil national des Recherches)	Après une si longue attente 14 minutes 7 secondes couleur 35mm (Bibliothèque nationale)	Le chien policier 17 minutes 33 secondes couleur 16mm (Gendarmerie Royale du Canada)	Est-ce bien utile? 23 minutes 46 secondes couleur 16mm (Industrie et Commerce)	Le feu? Pas pour les hommes; 9 minutes 9 secondes couleur 35mm & 16mm (Commissaire fédéral des Incendies)
La fin d'un mythe 49 minutes 30 secondes couleur 16mm (Service canadien de la Faune)	Industrie électroacoustique 22 minutes 33 secondes couleur 16mm (L'Energie atomique du Canada)	Lieux privilégiés 12 minutes 38 secondes couleur 35mm & 16mm (Affaires indiennes et Nord canadien)	Loin dans le froid 28 minutes 15 secondes couleur 16mm (Gendarmerie Royale du Canada)	Le Nancy J ne pêchera plus 21 minutes 40 secondes couleur 16mm (Environnement Canada)
La noix de Boucotte 9 minutes 35 secondes couleur 35mm & 16mm (Agence canadienne de Développement international)	Sous les blancs espaces 16 minutes 26 secondes couleur 35mm & 16mm (Affaires indiennes et Nord canadien)	Suivre une piste 18 minutes 28 secondes couleur 16mm (Gendarmerie Royale du Canada)	La transfusion sanguine en situation d'urgence 15 minutes 56 secondes couleur 16mm (Santé nationale et Bien-être social)	

Films produits par l'Office national du film
Programme de commandes – Versions et adaptations en anglais

Changes: "Let's Talk about Them!" 22 minutes 42 secondes couleur 16mm (Service des Pénitenciers canadiens)	The Interstitial Life of the North American Pacific Coast Part 1: The Echinoderms 13 minutes 5 secondes couleur 16mm (Musée national du Canada)	The Interstitial Life of the North American Pacific Coast Part 2: The Anthropods 19 minutes 26 secondes couleur 16mm (Musée national du Canada)
Death of a Legend 50 minutes 37 secondes couleur 16mm (Service canadien de la Faune)		

Production 1971-1972 (suite)

Films produits par l'Office national du film

Programme de commandes – Originaux en anglais (suite)

Caribou of Northern Canada	couleur 16mm	(Service canadien de la Faune)
"The Caribou of Northern Canada"	couleur 16mm	(Service canadien de la Faune)
22 minutes 44 secondes		
(Service des Pénitenciers canadiens)		
Death of a Legend	49 minutes 30 secondes	(Service canadien de la Faune)
16mm		
In a Nutshell	9 minutes 35 secondes	(Agence canadienne de développement international)
couleur 35mm & 16mm		
(Commissaire fédéral des Incendies)		
9 minutes 9 secondes		
Small Smoke at Blaze Creek	9 minutes 39 secondes	(Service canadien des Forêts)
couleur 35mm & 16mm		
Smokers' Lungs	13 minutes 33 secondes	(Santé nationale et Bien-être social)
couleur 16mm		
Who Needs It?	23 minutes 46 secondes	(Défense nationale)
couleur 16mm		
Maintenance Tool	24 minutes 13 secondes	(Industrie et Commerce et Conseil national de l'esthétique industrielle)
Vibration Analysis as a		
(Travail)		
couleur 16mm		
The Unplanned	19 minutes 30 secondes	
couleur 16mm		
(L'Energie atomique du Canada)		
12 minutes 43 secondes		
U-111 Dryout Experiment		
couleur 16mm		
Part 3: The Molluscs	21 minutes 55 secondes	(Musée national du Canada)
couleur 16mm		
Part 3: The Molluscs	25 minutes 55 secondes	(Conseil national des Recherches)
couleur 16mm		
Total Approach		

Films produits par l'Office national du film

Programme de commandes – Originaux en langue étrangère

En garde	9 minutes 38 secondes	(Pecces armées canadiennes)
couleur 35mm		
A Propaganda Message	13 minutes 42 secondes	(Information Canada)
couleur 35mm & 16mm		
Un message de propagande		

(Un film pour le Japon)	14 minutes 22 secondes	(Information Canada)
couleur 16mm		

The Ride	Ourdon	7 minutes	couleur	16mm
La science au service de l'agriculture	Arabe	28 minutes 46 secondes	couleur	16mm
Science for the Farmer	Hindi	28 minutes 40 secondes	couleur	16mm
The Story of Peter and the Potter	Marathi	20 minutes 20 secondes	couleur	16mm
Three Farmers	Allemand	28 minutes 24 secondes	couleur	16mm
Néerlandais (sous-titres)	28 minutes 12 secondes	couleur	16mm	
Tire, tirelire	Portugais	9 minutes 20 secondes	couleur	35mm
What in the World Is Water?	Hindi	12 minutes 3 secondes	couleur	16mm
Tuktu and the Caribou Hunt	Arabe	14 minutes 38 secondes	couleur	16mm
Tuktu and His Animal Friends	Arabe	14 minutes 36 secondes	couleur	16mm
This Is No Time for Romance	Allemand	28 minutes 28 secondes	couleur	16mm
Tuktu and the Magic Bow	Arabe	14 minutes 40 secondes	couleur	16mm
Wheat County	Punjabi	19 minutes 37 secondes	couleur	16mm

Films produits par l'Office national du film
Programme de commandes - Originaux en français

Analyse de la vibration aux fins d'entretien	couleur	16mm	23 minutes 8 secondes
Changements: "Parlons-en!"	couleur	16mm	30 minutes 35 secondes
(Service des Pénitenciers canadiens)			
Le savoir-faire s'impose	couleur	16mm	27 minutes 48 secondes
(Galerie nationale du Canada)			
Le savoir-faire s'impose	couleur	16mm	19 minutes 32 secondes
(Défense nationale)			
P.O.E.T.	couleur	16mm	23 minutes 15 secondes
(Revenu national)			

Films produits par l'Office national du film

Programme de commandes - Originaux en anglais

Arrest, Search and Seizure	couleur	16mm	10 minutes 59 secondes
Assignment Northwest	couleur	16mm	28 minutes 3 secondes
(Gendarmerie Royale du Canada)			
At Long Last	couleur	35mm & 16mm	14 minutes 7 secondes
(Bibliothèque nationale)			

Energy and Matter	Arabe	8 minutes 45 secondes
Malais	20 minutes 15 secondes	Chinois (Mandarin)
20 minutes 17 secondes	coul eur	16mm
Henry Larsen	Polonais	16 minutes 33 secondes
noir et blanc	16mm	
The House That Jack Built	Arabe	8 minutes 23 secondes
coul eur	16mm	
In One Day	Polonais	17 minutes 32 secondes
coul eur	16mm	
The Invention of the Adolescent	Allemand	28 minutes 30 secondes
noir et blanc	16mm	
Isotopes in Action	Allemand	27 minutes 41 secondes
coul eur	16mm	
Food	Ordou n	4 minutes 45 secondes
coul eur	16mm	
Forest Regions of Canada	Hindi	17 minutes 35 secondes
coul eur	16mm	
Gene Curling	Portugais	9 minutes 34 secondes
coul eur	35mm	
10 minutes 33 secondes	coul eur	16mm
Government Grading of Canned	Fruits and Vegetables	Hindi
6 minutes 48 secondes	noir et blanc	16mm
Grassland Farming	Tam il	10 minutes 18 secondes
coul eur	16mm	
Helicopter Canada	King Size	Portugais
7 minutes 3 secondes	coul eur	35mm
Suèdo is	50 minutes 25 secondes	noir et blanc
16 minutes 33 secondes	Polonais	16mm
Henry Larsen	Polonais	16 minutes 33 secondes
noir et blanc	16mm	
La ou ailleurs	Portugais	10 minutes 34 secondes
coul eur	35mm	
Magic Molecule	Hindi	9 minutes 18 secondes
coul eur	16mm	
Microscopic Fungi	Hindi	17 minutes 8 secondes
coul eur	16mm	
More Milk for More People	Hindi	14 minutes 18 secondes
Punjabi	Tam il	14 minutes 22 secondes
14 minutes 22 secondes	coul eur	16mm
Northern Voyage	Hindi	14 minutes 44 secondes
coul eur	16mm	
L'odyssée du Manhattan	Portugais	8 minutes 3 secondes
coul eur	35mm & 16mm	
Paddle to the Sea	Arabe	28 minutes 20 secondes
Malais	28 minutes 17 secondes	coul eur
16mm		
Quand passent les Écossais	Portugais	9 minutes 44 secondes
coul eur	35mm & 16mm	

Films produits par l'Office national du film
Programme de l'ONF - Versions et adaptations en anglais (suite)

Mon oncle Antoine (sous-titres) 110 minutes 20 secondes couleur 35mm	Norman Jewison, Film Maker 50 minutes 38 secondes couleur 16mm	A One/Two/Many/World 15 minutes 38 secondes couleur 16mm	A Ridiculous Kind of Country 117 minutes 7 secondes noir et blanc 16mm
Sheer Sport 49 minutes 33 secondes couleur 16mm	Sheer Sport 50 minutes 38 secondes couleur 16mm	Summer's Nearly Over 28 minutes 31 secondes couleur 16mm	Yesterday -- Today The Devil's Point 57 minutes 51 secondes couleur 16mm
"Water, water, everywhere..." 4 minutes 45 secondes couleur 35mm & 16mm	Wet Earth and Warm People 58 minutes 45 secondes couleur 16mm	Wow 94 minutes 41 secondes couleur 16mm	

Films produits par l'Office national du film
Programme de l'ONF - Versions et adaptations bilingues

Canada: The Land Canada: Pays vaste 7 minutes 31 secondes couleur 35mm	A Propaganda Message Un message de propagande 13 minutes 20 secondes couleur 35mm
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Films produits par l'Office national du film
Programme de l'ONF - Versions et adaptations en langues étrangères

Above the Horizon Portugais 21 minutes 19 secondes couleur 35mm	Agriculture Canada Polonais 26 minutes 25 secondes couleur 16mm	Adventure in Newfoundland Malayalam 16 minutes 29 secondes couleur 16mm	Blake Allemand 19 minutes 34 secondes Polonais 19 minutes 39 secondes couleur 16mm
The Catch Portugais 17 minutes 44 secondes couleur 35mm & 16mm	The Chairmaker and the Boys Telugu 20 minutes 32 secondes couleur 16mm	Community Pastures Hindi 14 minutes 38 secondes couleur 16mm	Crossbreeding for Profit Hindi 12 minutes 14 secondes noir et blanc 16mm
The Devil's Toy Espagnol 15 minutes 23 secondes noir et blanc 16mm	D N A Hindi 10 minutes 58 secondes couleur 16mm	The Drag Arabe 9 minutes Hindi 8 minutes 56 secondes couleur 16mm	Embryonic Development: The Chick Hindi 26 minutes 10 secondes couleur 16mm

Production 1971-1972 (suite)

Films produits par l'Office national du film

Programme de l'ONF - Originaux bilingues

Ballet Adagio	9 minutes 59 secondes	couleur	35mm
Les bibites de Chromagnon	5 minutes 27 secondes	couleur	35mm & 16mm
The Little Men of Chromagnon	8 minutes 24 secondes	couleur	35mm
César et son canot d'écorce	4 minutes 12 secondes	couleur	35mm
Modulations	2 minutes 8 secondes	couleur	35mm & 16mm
Garden / Jardin	5 minutes 27 secondes	couleur	35mm & 16mm
To Present Canada to Canadians	7 minutes 27 secondes	couleur	35mm & 16mm
and to the World	2 minutes 8 secondes	couleur	35mm
Présenter le pays aux gens d'ici et d'ailleurs	5 minutes 27 secondes	couleur	35mm & 16mm
Zikaron	5 minutes 27 secondes	couleur	35mm & 16mm

Films produits par l'Office national du film
Programme de l'ONF - Versions et adaptations en français

Les boucles:	24 minutes 55 secondes	couleur	16mm
Je vois et j'apprends	8 minutes 22 secondes	couleur	35mm
L'ou vient la vie?	4 minutes 45 secondes	couleur	35mm & 16mm
"Heureux comme un poisson dans l'eau..."	4 minutes 45 secondes	couleur	35mm & 16mm

Coulée Nouvelle:

Qu'est-ce qu'on va devenir?	40 minutes 5 secondes	noir et blanc	16mm
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Films produits par l'Office national du film

Programme de l'ONF - Versions et adaptations en anglais

Acadia, Acadia	75 minutes	noir et blanc	16mm
A City Is	17 minutes 59 secondes	couleur	35mm
Gold Rodders	15 minutes 6 secondes	couleur	35mm & 16mm
The Eye Hears, The Ear Sees	50 minutes 25 secondes	couleur	16mm
Contemporary Songs of French Canada:	3 minutes 17 secondes	couleur	35mm & 16mm
Les fleurs de macadam	50 minutes 37 secondes	couleur	16mm
Tablonski	76 minutes 5 secondes	couleur	16mm
A Matter of Fat	65 minutes 35 secondes	couleur	16mm
A Matter of Life	50 minutes 18 secondes	couleur	16mm

Don Messer:

His Land and His Music
69 minutes 45 secondes
couleur 35mm

End of a Summer Day
8 minutes 50 secondes
couleur 16mm

For You, Mr. Bell
15 minutes 50 secondes
couleur 35mm

Hard Rider
57 minutes 54 secondes
couleur 16mm

How Death Came to Earth
14 minutes 9 secondes
couleur 35mm & 16mm

How Things Have Changed
9 minutes 43 secondes
couleur 35mm & 16mm

The Huntsman
16 minutes 12 secondes
couleur 35mm

Improv
19 minutes 10 secondes
couleur 16mm

Jablonski
49 minutes 35 secondes
couleur 16mm

Challenge for Change:

Cell 16

14 minutes 23 secondes
couleur 16mm

Citizen Harold

8 minutes 37 secondes
couleur 35mm & 16mm

God Help the Man

Who Would Part with His Land
46 minutes 49 secondes
noir et blanc 16mm

The Mechanical Knee

21 minutes 45 secondes
couleur 16mm

The Men in the Park

6 minutes 13 secondes
noir et blanc 35mm & 16mm

Norman Jewison, Film Maker

49 minutes 30 secondes
couleur 16mm

Once... Again

27 minutes 25 secondes
couleur 16mm

Out of Silence

37 minutes 38 secondes
couleur 16mm

Paper Boy

14 minutes 8 secondes
noir et blanc 16mm

The Pearly Yeats

9 minutes 30 secondes
couleur 16mm

Persistent and Fingering

56 minutes 8 secondes
noir et blanc 16mm

Question of Immunity

13 minutes 4 secondes
couleur 35mm & 16mm

A Quiet Wave

20 minutes 6 secondes
noir et blanc 16mm

Samsara

10 minutes 49 secondes
couleur 16mm

Script to Screen

21 minutes 55 secondes
couleur 16mm

This Is a Photograph

10 minutes 5 secondes
couleur 35mm

Three Guesses

28 minutes 40 secondes
couleur 16mm

Trafficolet

10 minutes 6 secondes
couleur 35mm

Wet Earth and Warm People

58 minutes 45 secondes
couleur 16mm

What Is Life?

8 minutes 22 secondes
couleur 35mm & 16mm

What Teacher Expects...

26 minutes 23 secondes
noir et blanc 16mm

Port au Choix

26 minutes 53 secondes
noir et blanc 16mm

That Gang of Hoodlums?

29 minutes 50 secondes
noir et blanc 16mm

When I Go... That's It!

11 minutes 27 secondes
noir et blanc 16mm

Production 1971-1972

Films produits par l'Office national du film
Programme de l'ONF - Originaux en français

La guérilla, les gars 53 minutes 24 secondes couleur 35mm & 16mm	Le réel du pendu 56 minutes 47 secondes couleur 16mm	Québec: Duplessis et après... 114 minutes 32 secondes noir et blanc 16mm	Je chante à cheval avec Willie Lamothie 56 minutes 49 secondes couleur 16mm	Les jeux sont faits, rien ne va plus 15 minutes 50 secondes couleur 16mm	Tranquillément, pas vite lère partie: que s'est-il donc passé? 82 minutes 15 secondes 2e partie: Communauté de base 65 minutes 47 secondes noir et blanc 16mm	TV-Peuple 81 minutes 56 secondes couleur 16mm	Et du fils 83 minutes 50 secondes couleur 16mm	A cris perdus 45 minutes 15 secondes couleur 16mm	Le monde, l'Amérique 117 minutes 51 secondes noir et blanc 35mm & 16mm	"C'est ben beau l'amour" 86 minutes 53 secondes noir et blanc 16mm	Y'a vie 5 minutes 4 secondes couleur 35mm & 16mm	Dans la vie... 5 minutes 59 secondes couleur 35mm	Des ensembles 3 minutes 23 secondes couleur 35mm & 16mm	Ensemble(s)!: 24 minutes 40 secondes couleur 16mm	Moi, un savon 8 minutes 20 secondes couleur 35mm & 16mm	Metadala 8 minutes 30 secondes couleur 35mm & 16mm	Sur vivre 57 minutes 37 secondes noir et blanc 16mm	Amus 12 minutes 34 secondes couleur 35mm & 16mm	Christmas at Moose Factory 13 minutes 7 secondes couleur 35mm & 16mm	Cowboy and Indian 44 minutes 59 secondes couleur 16mm	Dance Class 8 minutes 45 secondes couleur 16mm		
Films produits par l'Office national du film												Programme de l'ONF - Originaux en anglais											
Films produits par l'Office national du film												Programme de l'ONF - Originaux en français											

Par suite d'horaires de travail plus serrés et d'une révision des méthodes utilisées, les effectifs sont passés de 921 personnes, l'année dernière, à 897, cette année. Quelque 60 employés ont été embauchés et affectés, pour la plupart, à des postes de bureau; d'autre part, 88 employés ont été mutés au sein de l'Office. L'indice de rotation du personnel est de 7 pour cent.

Le programme d'emploi a été pour les étudiants a pris de l'ampleur: on a embauché 68 étudiants qui ont été affectés à divers projets correspondant à leurs intérêts et aux besoins de l'ONF. De plus, des cours de formation pour le recyclage des employés permanents ont été organisés à mesure que des changements surviennent dans les structures techniques et administratives de l'Office ont rendu nécessaire le remaniement de l'organigramme. Les négociations avec les syndicats se sont déroulées sans heurts en 1971-1972. De nouvelles conventions collectives ont été signées avec le Syndicat général du cinéma et de la télévision, l'Institut professionnel du service public du Canada et l'Alliance de la Fonction publique du Canada. On a travaillé avec le Syndicat, à un nouveau barème de salaires pour les employés des catégories créatives et techniques; d'autre part, un nouveau plan d'appréciation du rendement pour les cinéastes est en cours de préparation.



Le Cinéma ONF à Terre des Hommes.

Le Service de la photo (suite)

galeries d'art et autres organismes culturels, ces expositions ont circulé, durant l'année, dans tout le Canada, où elles ont fait l'admiration du public. Elles apportent aux Canadiens une image vivante de la beauté de leur pays, de l'originalité de son peuple et des talents de ses artistes. Pièces historiques, essai sur les édifices du Parlement canadien, fait l'objet d'une exposition itinérante à l'étranger, sous l'égide du ministère des Affaires extérieures.

Les livres de l'Office, essais photographiques sur le Canada, se vendent toujours aussi bien dans les librairies du pays. Révertés en couleurs, la plus récente de ces publications, Revue pour l'information Canada et publiée par McLehman et Stewart a remporté le prix du Type Director's Club à New York. Hommage aux splendeurs de l'été, ce magnifique ouvrage de photographies en couleur a fait l'objet de commentaires élogieux de la part des critiques. Deux nouveaux volumes de la série Image, catalogues de photographies de certaines expositions, ont été réalisés: Image 2 et Album Norman MacFayre.

Trois nouvelles expositions audio-visuelles, sur diapositives, montrant des photographies de l'Office ont été présentées: Childhood, Maple, Cycle On et Parhélies.

Le personnel du Service de la photo a été réduit des deux tiers quand la Photo-Reportage et les oeuvres photographiques commandées par les ministères et organismes fédéraux ont été transférées à l'Information Canada.

Le Centre de photographie du Gouvernement canadien

Le Centre de photographie du Gouvernement canadien a été créé en 1965 dans le but d'assurer des services de traitement et d'impression photographique aux ministères et organismes fédéraux. Cette année, le Centre a été organisé sur la base d'un système de fonds de roulement et assujéti aux règlements du Conseil du Trésor concernant les crédits renouvelables et les avances de fonds de roulement. Il s'ensuit que le Centre doit désormais payer certains services auparavant sans frais par d'autres ministères: loyer des installations, contribution de l'employeur aux prestations des employés, intérêt sur le solde mensuel des avances de fonds et intérêt sur des emprunts destinés à l'achat de biens d'équipement. L'augmentation des dépenses, qui a été de l'ordre de 30 pour cent durant l'exercice 1971-1972, est surtout due à ces frais.

La nécessité de maintenir des prix compétitifs ne permet pas au Centre de photographie, compte tenu du volume actuel de ses travaux, de recouvrer la totalité de ses frais auprès de ses clients. Par conséquent, le retour au seuil de rentabilité des années précédentes ne sera possible que si le volume des ventes s'accroît. Une étude des installations et des programmes audiovisuels au sein du Gouvernement fédéral a permis de localiser 38 autres laboratoires gouvernementaux ayant des activités semblables ou connexes; une autre étude a été entreprise en vue de rationaliser l'utilisation des ressources du Gouvernement.

La Direction d'Ottawa comprend le Service des programmes de commande, le Service de la photo et le Centre de photographie du Gouvernement canadien. Le bureau de la Direction est responsable de l'ensemble des activités, représente l'Office aux divers paliers de gouvernement et au sein des comités gouvernementaux, et joue un rôle consultatif auprès du Secrétaire d'Etat pour les questions concernant la co-production avec d'autres pays. Il s'est aussi, cette année, fait confier des tâches spéciales pour secondar le Secrétaire d'Etat dans l'élaboration d'une nouvelle politique gouvernementale en matière de cinéma.

Le Service des programmes de commande

La collaboration avec les ministères et organismes fédéraux est assurée par le Service des programmes de commande, qui remplit des fonctions de conseiller professionnel et assure des services de production et de distribution en matière de films et d'autres média visuels. Cette année, une part plus importante des projets de commande a été confiée sous contrat à des cinéastes privés. Certains services techniques ainsi que le tirage de série de films pour les ministères ont été confiés en plus grand nombre à des studios et des laboratoires privés. Les projets commandités par des ministères et organismes fédéraux ont augmenté de 60 pour cent cette année pour atteindre un total de \$3,401,827. Environ un tiers de ces projets a été confié au secteur privé de l'industrie cinématographique canadienne et a atteint un montant de \$1,160,119. Il s'agit d'une augmentation de près de 800 pour cent par rapport aux \$156,000 de contrats conclus l'année dernière avec des entreprises commerciales. L'Office se rapproche donc de son objectif qui consiste à confier à des cinéastes canadiens privés, d'ici 1974, la réalisation de productions représentant jusqu'à 50 pour cent du budget global des productions commanditées par les ministères fédéraux.

Au cours de l'année, les divisions de la Production de l'ONF ont terminé 53 films pour les ministères et organismes fédéraux, tandis que les entreprises commerciales ayant souscrit un contrat avec l'Office en ont terminé 23 autres. En outre, 15 films ont été réalisés en co-production par l'Office et les ministères fédéraux. L'Office a également produit 42 messages de service public pour la télévision tandis que des producteurs privés en ont réalisé 13 et que quatre autres sont des co-productions de l'ONF et des ministères.

Le Service de la photo

Le Service de la photo attire l'attention du public sur un nombre croissant de photographes canadiens de talent. La Galerie des photos d'Ottawa, unique en son genre au Canada, demeure un centre d'intérêt aussi bien pour le grand public que pour les photographes. Quatre expositions y ont été présentées: The Magic World of Childhood; Les ouvriers; Photography 25; et Seven Photographers. Des sélections de photographies ont permis de constituer 50 expositions itinérantes. Grâce au concours des

Distribution de copies (Productions ONF)

Ventes	Gouv. Fed.	Autre	Total
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Au Canada:

Copies 16mm 3,031
 Films fixes 6,707
 Jeux de diapositives 6,707
 Ensembles multi media 6,707
 Diapositives de rétroprojecteur 3

9,738
 9,738
 6,707
 6,707
 13,811
 13,811
 5,419
 5,419
 1,653
 1,653
 728
 728

Ventes

A l'étranger:

Copies 16mm 8,588
 Films fixes 20,375
 Jeux de diapositives 2,109
 Copies 8mm 8,250
 Ensembles multi media 81
 Diapositives de rétroprojecteur -

8,588
 20,375
 2,109
 8,250
 81
 -

Ventes

Représentations de films en 16mm

Au Canada:

Colombie Britannique et Yukon
 Prairies et Territoires du Nord-Ouest
 Ottawa/Hull
 Ontario
 Québec
 Provinces de l'Atlantique

A l'étranger:

Etats-Unis
 Europe (Royaume-Uni compris)
 Asie
 Afrique
 Amérique du Sud et Centrale
 Australie et Nouvelle-Zélande

Représentations

353,185
 161,352
 137,878
 18,969
 75,811
 13,598
 760,793

Auditoires

15,600,568
 12,779,395
 37,072,110
 3,265,816
 11,081,750
 838,347
 80,637,986

Prêts

42,742
 96,005
 23,656
 57,165
 89,326
 56,502
 365,396

Ventes
 internes

2,767
 113
 206
 73
 2
 6

Ventes
 internes

2,767
 113
 206
 73
 2
 6

Locations aux cinémas

Au Canada:

35mm
16mm

A l'étranger:

Etats-Unis
Europe (Royaume-Uni compris)
Afrique
Amérique du Sud et Centrale
Asie
Australie et Nouvelle-Zélande

Titres vendus
1971-1972

39
181
91
16
2
71
400

Total des titres
sous contrat

171
1,452
4,9
1
62
171
2,096

Télévision (émissions)

Au Canada:

Français
1,822

Anglais
5,321

Total
7,143

Films touristiques (émissions rapportées)

Titres vendus
1971-1972

19
502
-
66
21
1
609

Total des titres
sous contrat

402
1,616
1,163
3,889
339
64
7,473

A l'étranger:

Etats-Unis
Europe (Royaume-Uni compris)
Afrique
Asie
Amérique du Sud et Centrale
Australie et Nouvelle-Zélande

Distribution (suite)

Films touristiques (suite)

Cette année, le nombre total de personnes ayant vu nos films touristiques atteint près de 14 millions, dont les trois-quarts sont américains. Le public américain s'est accru d'un quart de million de personnes. En Allemagne de l'Ouest, le public des films touristiques canadiens est sur le point d'atteindre le

Vente des copies

La vente des copies des films de l'Office en 1966 a augmenté au Canada et à l'étranger. Parmi les films qui se sont le mieux vendus au Canada cette année, on remarque The Ballad of Crowfoot, The Rise and Fall of the Great Lakes, Neighbors, Cosmic Zoom, Novembre/November et Pas de deux. A l'étranger, Boomsville, Phoebe, Pas de deux, The Rise and Fall of the Great Lakes et Neighbors sont en tête de liste.

Trois grandes conférences se sont tenues au bureau central de l'ONF à Montréal.

La première, Cinéma Canada, a été organisée avec le concours de l'Éducation Film Library Association et du Film Library Information Council des États-Unis. William Sloan, directeur de Film Library Quarterly, a qualifié cette rencontre de "l'un des plus grands événements du cinéma non commercial".

Le Conseil international des médias de l'enseignement, rattaché à l'UNESCO et représentant 21 pays, s'est réuni en Amérique du Nord pour la première fois dans ses 21 années d'existence. Le

La troisième grande conférence a réuni des bibliothécaires des bibliothèques publiques du Canada. Elle aura des incidences sensibles sur nos projets d'expansion de la distribution de films aux communautés dans les prochaines années.



Conférences spéciales



A la première du film IXE-13

Films destinés aux salles de cinéma (suite)

Mon oncle Antoine est le long métrage de l'Office qui connaît le plus de succès, et aussi celui qui a probablement connu la plus grande distribution au Canada. Les recettes brutes aux guichets se sont élevées à plus de \$700,000 pour les 75 salles de cinéma, situées à travers le pays, où le film est projeté soit en version originale, soit avec sous-titres en anglais. Et on compte encore quelque 150 demandes de location à venir. Le film a également été vendu pour fins de distribution dans les cinémas aux Etats-Unis, en France et dans plusieurs autres pays européens.

La distribution aux salles de cinéma a également augmenté à l'étranger. Quatre cents films ont été vendus, cette année, ce qui porte à 2,596 le nombre de films sous contrat, pour projection dans les salles de 134 pays.

Télévision

Les ventes pour la télévision ont enregistré une hausse sensible aussi bien au Canada qu'à l'étranger. Au Canada, de plus en plus de films sont vendus à Radio-Canada pour diffusion pendant les heures de pointe. Et les stations de télévision à l'étranger ont acheté 609 films, contre 356 l'année précédente. Ce chiffre comprend les premières ventes de films de l'ONF aux stations de télévision en Corée et à Hong-Kong. Le réseau national de télévision du Japon, NHK, a loué sous contrat plusieurs émissions spéciales d'une durée d'une heure, aux heures de pointe.

Au Canada, un "vieux" film connaît une "seconde carrière" remarquable, en raison des nouvelles relations établies par notre pays avec la Chine. Intitulé Bethune, ce film retrace l'histoire de ce médecin canadien qui est devenu une figure légendaire en Chine. Terminé par l'ONF en 1964, et diffusé pour la première fois par Radio-Canada en 1965, ce film a fait l'objet de reprises aux réseaux français et anglais de Radio-Canada.

Films touristiques

La distribution des films touristiques, destinés à développer le tourisme canadien, a enregistré une augmentation de 50 pour cent cette année au Canada, et l'on évalue à plus d'un million le nombre de nouveaux spectateurs. L'objectif de l'Office du tourisme du gouvernement canadien consiste à inciter un plus grand nombre de Canadiens à consacrer plus de temps et d'argent pendant leurs vacances pour découvrir leur propre pays. Des films touristiques sélectionnés sont conservés dans les six bureaux régionaux de l'Office qui en assurent le prêt au public et aux stations de télévision. L'Office du tourisme couvre les frais et l'ONF se charge de la promotion du programme. Dans le but d'attirer les touristes américains au Canada, l'ONF distribue quelque 15,000 copies de films touristiques canadiens grâce au concours d'au moins 500 bibliothèques d'un bout à l'autre des Etats-Unis.

Prêts de films

La division de la Distribution de l'Office veille à ce que chaque film ait des chances de toucher un large public, ainsi que les groupes spécialisés susceptibles de s'y intéresser. On y étudie toutes les possibilités sur le plan de la promotion des films et, même si les films et le public peuvent causer des surprises au planificateur le plus perspicace, les résultats sont satisfaisants. La fréquentation des salles et les recettes ont enregistré une augmentation sensible cette année. Le nombre total des spectateurs des productions de l'ONF à travers le monde s'est accru de 65 millions de personnes et a atteint le chiffre de 715 millions environ.

Au Canada, les ressources des 27 bureaux de l'ONF qui prêtent des films directement au public ont été mises à dure épreuve par une demande constante. Les 365,396 réservations constituaient une augmentation de 60 pour cent. Les écoles sont toujours en tête pour les prêts de films, comptant pour 60 pour cent des demandes. Pour encourager la formation de services communautaires de distribution de films d'un bout à l'autre du pays, l'Office a mis sur pied un nouveau programme en vertu duquel un escompte de 50 pour cent est accordé aux bibliothèques qui achètent un certain nombre de films et qui en assurent la distribution dans leur communauté.

Parmi les films les plus demandés, en français, il faut mentionner: Dimensions, Vertige, Vogue-a-la-mer. La terre est habitée, Un pays sans bon sens, Au pays de King Size, Les anti-maux en marche, Hold-up au Far West et La souris. En anglais: Neighbors, Pas de deux, Nobody Waved Good-bye, Paddle to the Sea, I know an Old Lady who Swallowed a Fly, The Rise and Fall of the Great Lakes, What on Earth? et Cosmic Zoom.

Dans la plupart des pays étrangers, les films de l'Office sont prêtés au public par des missions du ministère des Affaires extérieures. Ce seul débouché a permis cette année de porter à environ 425,000 le nombre de projections en 16mm à l'étranger, pour un public total de plus de 64 millions de personnes. Le film le plus populaire de l'ONF à l'étranger a été Neighbors, réalisé par Norman McLaren en 1952 et traitant de l'innuité de la violence. Ce film a été projeté 4,240 fois, cette année. Parmi les autres titres populaires, on remarque Family Camping, A Chalky Tale, The Ride, et L'ours et la souris.

Distribution aux salles de cinéma

Cette année, la distribution des films de l'Office aux salles de cinéma a atteint des chiffres record. Les locations de films de 35mm au Canada ont atteint le nombre de 12,068, soit environ 2,000 de plus que l'année dernière. Ce chiffre dépasse de 600 le record précédent réalisé en 1953-1954, alors qu'il y avait 1,700 salles de cinéma au Canada, contre 4,587 locations commerciales de nos jours. En outre, on compte 4,587 locations commerciales de films de 16mm au cours de l'année, ce qui donne un total record de 16,655 locations commerciales pour l'exercice 1971-1972.

Laboratoires de cinématographie		1971-1972		1970-1971	
Métrage traité (en pieds):	455,000	13,871,000	12,852,000	1,076,400	4,215,000
35mm en noir et blanc	3,610,000	8,503,000	10,588,000	4,215,000	10,588,000
16mm en noir et blanc	8,503,000	13,871,000	12,852,000	1,076,400	4,215,000
16mm en couleur	455,000	26,439,000	28,731,400	1,076,400	4,215,000
Total du métrage					
Travaux par des entrepreneurs en 8mm	447,000	790,000	18,560		
(métrage en pieds)					
Montage de négatifs:					
Heures	16,600	18,560			
Caméra					
Métrage original tourné (en heures):	1	10	105	370	450
35mm en noir et blanc	89	142	478	710	42,419
16mm en noir et blanc	1	10	105	370	450
35mm en couleur	1	10	105	370	450
16mm en noir et blanc	89	142	478	710	42,419
16mm en couleur	1	10	105	370	450
Total (heures)	935	935	935	935	45,701
Heures de location	42,419	45,701			
Enregistrement sonore et projection					
Heures de studio	3,579	3,032			
Heures de location	19,794	19,234			
Réenregistrements (nombre de bobines)	1,598	1,403			
Heures de transfert	4,973	5,434			
Heures de visionnements	6,906	6,768			
Génie					
Heures	26,460				
Animation, photographie des titres et optique					
Métrage tourné (en pieds)	320,069	292,529			
Films fixes	93	215			
Négatifs de films fixes	291	278			
Heures de travail (films fixes)	1,427	1,111			
Heures de travail (optique)	6,974	7,082			
Heures de travail (animation)	9,401	10,285			

Aide aux éducateurs

Le Conseil des ministres de l'Éducation a sollicité cette année l'aide technique de l'Office afin de mettre sur pied une installation pour faire l'essai du matériel audio-visuel destiné aux écoles. Au cours des années, le personnel de la recherche et du développement de l'ONF rendait ce service dans nos locaux. A présent, ils participent à l'élaboration de normes fiables et rationnelles tant dans le domaine électronique que dans le domaine mécanique, pour permettre aux écoles de choisir l'équipement le plus perfectionné et le plus économique.

Services offerts aux ministères fédéraux

La création technique et artistique et, dans certains cas, l'acquisition du matériel et le contrôle des installations ont été exécutées pour un certain nombre de ministères fédéraux. Parmi les exemples dignes d'intérêt, signalons les expositions de matériel audio-visuel pour six sections du Musée Victoria d'Ottawa, à la demande des Musées nationaux du Canada, et les éléments indépendants d'exposition audio-visuelle pour les "mini-bus" d'Information Canada.

Planification et recherche

Les écoles figurent parmi les plus vastes publics des films canadiens; il est, cependant, très difficile d'établir des statistiques sur l'utilisation réelle des films. Sur la demande de l'Association of Motion Pictures Producers and Laboratories of Canada, un groupe d'experts de l'industrie cinématographique a été mis sur pied, sous la présidence du directeur de la Planification et de la Recherche de l'Office, afin d'analyser les statistiques existantes et de recommander des améliorations dans la façon dont elles sont communiquées. Le Conseil des ministres de l'Éducation ainsi que Statistique Canada participent à ce projet. Statistique Canada a nommé un groupe d'étude à plein temps, chargé de travailler à ce projet en collaboration avec les autorités provinciales.



Du nouveau pour les laboratoires

L'utilisation de plus en plus grande de pellicule couleur pour les productions de l'ONF a fait diminuer le traitement de film noir et blanc à un point tel qu'il n'est plus rentable pour l'Office, ne comptant que pour 20 pour cent du potentiel des laboratoires. Après délibération du personnel, et en consultation avec le syndicat, on a décidé de confier ce travail, dans l'année qui vient, à des laboratoires commerciaux, et on a demandé des soumissions à dix laboratoires de Montréal, Ottawa et Toronto. Le personnel et les installations de l'ONF seront désormais affectés à satisfaire les demandes croissantes de traitement de pellicule couleur. Nous ne conserverons qu'un petit service de traitement noir et blanc pour certains travaux très spécialisés.

Le ruban magnétoscopique semble devoir supplanter la pellicule pour une partie de plus en plus grande du tournage en noir et blanc. Il est fort probable que cette tendance se poursuivra. Les transferts sur pellicule des rubans magnétoscopiques de type industriel sont exécutés cette année par les laboratoires de l'Office pour le programme Société Nouvelle/Challenger pour les cinéastes, l'enregistrement sur rubans magnétoscopiques présente certains avantages. Le playback instantané permet aux réalisateurs et aux acteurs de juger immédiatement de la qualité de l'exécution. Avec la pellicule, en revanche, le réalisateur est obligé de reprendre la scène s'il a des doutes, d'où une augmentation des coûts. Les rubans magnétoscopiques permettraient d'économiser du temps et de l'argent.

L'utilisation du ruban magnétoscopique au tribunal

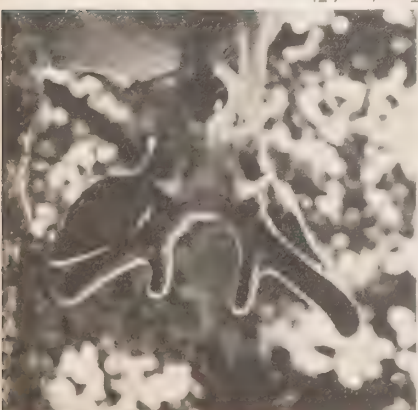
Près de 70 heures de ruban magnétoscopique ont été enregistrées à l'occasion de la Conférence nationale sur le Droit, qui s'est tenue sous l'égide du ministère de la Justice à Ottawa. L'Office y a délégué 31 employés, appartenant pour la plupart au Service d'enregistrement du son. Le montage a été réalisé conjointement avec le commanditaire.

Conférence de la SICT

C'est à Montréal que s'est tenue la conférence annuelle de la Société des ingénieurs du cinéma et de la télévision. Le personnel technique de l'Office y était représenté parmi les 1900 responsables et délégués. Le discours d'ouverture a été prononcé par le Secrétaire d'Etat du Canada, l'Honorable Gérard Pelletier. Parmi les hôtes de cette conférence, on pouvait remarquer M. Sydney Newman, Commissaire du gouvernement à la cinématographie, et M. André Larue, Commissaire adjoint.



The Sea



Temples of Time

To See or Not to See

"Blue Ribbon". Festival du film américain, New York, N.Y.
premier prix (catégorie films expérimentaux). Festival
international de films expérimentaux et documentaires,
Montevideo, Uruguay.
Récompense (catégorie animation). Festival du film,
Guadalajara, Mexico.

Universe

Récompense pour mérite exceptionnel. Festival international
de films courts, Philadelphie, Pennsylvanie.

Against the System

Récompense pour mérite exceptionnel. Festival international
de films courts, Philadelphie, Pennsylvanie.

Altruism Analysis

Attention honorable. Technifilm 71, Pardubice, Tchécoslovaquie.

Walking

Plaque d'argent. Festival international de films pour
enfants et adolescents, Téhéran, Iran.

"Water, water, everywhere..."

certificat de mérite exceptionnel. Festival international
du film, Chicago, Illinois.

What on Earth?

"Blue Ribbon". Festival du film américain, New York, N.Y.

The Winds of Fogo

Accepté. Société des Arts du film et de la télévision,
Londres, Angleterre.

Les rochassiers	Mention honorable. Festival international du film alpin, Trente, Italie.
Sad Song of Yellow Skin	Récompenses "Emily" et "Blue Ribbon". Festival du film américain, New York, N.Y.
	Meilleur documentaire. Festival de la Télévision mondiale, Hollywood, Californie.
	Médaille d'or (récompense spéciale du jury). Festival national du film, Atlanta, Géorgie.
	Boomerang d'argent (meilleur film de plus de 30 minutes). Festival du film, Melbourne, Australie.
The Sea	Meilleur documentaire de moins de 30 minutes. Palmarès du film canadien, Toronto, Ontario.
60 Cycles	"Blue Ribbon". Festival du film américain, New York, N.Y.
	Récompense pour mérite exceptionnel. Festival international de films courts, Philadelphie, Pennsylvanie.
Ski de fond / Cross-country Skiing	Meilleur film (catégorie sports et récréation). Palmarès du film canadien, Toronto, Ontario.
Small Smoke at Blaze Creek	"Bronze Ear". Festival de films sur l'agriculture, Berlin, Allemagne.
Synchromy / Synchronomie	Mention spéciale. 8e journées internationales du Cinéma d'animation, Annecy, France.
	Médaille d'or (Premier prix). Semaine internationale du cinéma en couleur, Barcelone, Espagne.
	Accepté et mis au programme. Festival international du film, San Francisco, Californie.
	Accepté et mis au programme. Festival du film, New York, N.Y.
	Récompense pour mérite exceptionnel. Festival international de films courts, Philadelphie, Pennsylvanie.
Temples of Time	Meilleur film relatif à la protection de la nature. Semaine internationale de tourisme et de folklore, Bruxelles, Belgique.
	Meilleur film (catégorie nature et faune). Palmarès du film canadien, Toronto, Ontario.



Les Philharmonistes

Paddle to the Sea

The Rise and Fall of the Great Lakes



Récompense pour mérite exceptionnel. Festival international de films courts, Philadelphie, Pennsylvanie.

Récompense pour mérite exceptionnel. Festival international de films courts, Philadelphie, Pennsylvanie.

Pas de deux (bilingue)

Prix du Secrétaire d'Etat. Festival de la musique et de la danse, Menton, France.

Meilleur film du Festival. Festival international de films courts, Philadelphie, Pennsylvanie.

Les Philharmonistes

Deux récompenses (Meilleur documentaire de plus de 30 minutes / Meilleur montage sonore). Palmarsès du film canadien, Toronto, Ontario.

Pillar of Wisdom

Premier prix "Statuette St-Pinbarr" (catégorie sujet d'intérêt général et documentaire). Festival du film, Cork, Irlande.

A Propaganda Message
(et Hot Stuff)

Meilleurs scénarios (fiction). Palmarsès du film canadien, Toronto, Ontario.

The Railroad

Récompense pour mérite exceptionnel. Festival international de films courts, Philadelphie, Pennsylvanie.

The Rise and Fall
of the Great Lakes

Certificat de mérite (récompense spéciale pour le meilleur film de l'année). Association canadienne du film amateur, Montréal, Québec.

Premier prix (catégorie documentaire). Festival international de films expérimentaux et documentaires, Montevideo, Uruguay.

A Matter of Fat "Blue Ribbon". Festival du film américain, New York, N.Y.

Médaille d'or (récompense spéciale du jury). Festival international du film, Atlanta, Géorgie.

A Matter of Survival Récompense d'excellence (du Comité de sélection). Triennale internationale du film pour le travail et l'industrie, Anvers, Belgique.

Prix au réalisateur. Triennale internationale du film pour le travail et l'industrie, Knokke, Belgique.

Récompense (Industrial Photography magazine), New York Industrial Awards, New York, N.Y.

Huit récompenses (Meilleur long métrage canadien / Meilleure réalisation / Meilleur scénario / Meilleure photographie / Meilleure partition musicale / Meilleur repiquage sonore / Meilleure comédienne de soutien / Meilleur acteur). Palmes du film canadien, Toronto, Ontario.

Hugo d'or (meilleur long métrage). Festival international du film, Chicago, Illinois.

Diplôme d'honneur. Festival international du film, Moscou, U.R.S.S.

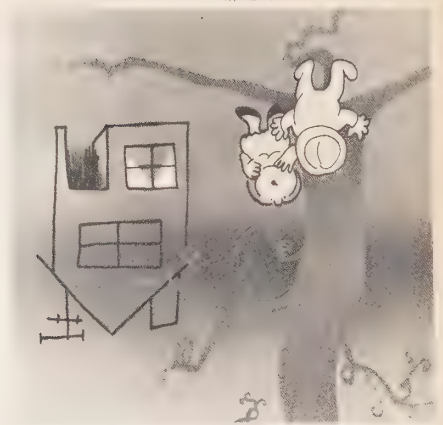
Plaqué d'argent. Festival international de films sur l'agriculture, la zoologie et l'alimentation, Padoue, Italie.

More Milk for More People

Nahanni

Récompense pour mérite exceptionnel. Festival international de films courts, Philadelphie, Pennsylvanie.

L'odyssée du Manhattan Trophée "Proa d'Or". Foire internationale, Milan, Italie.



The House That Jack Built

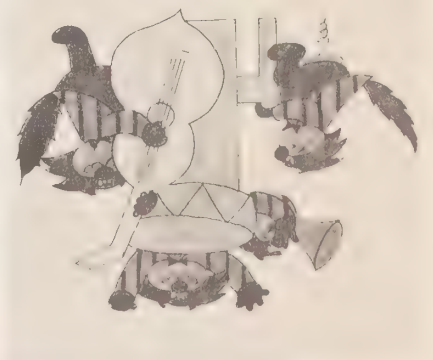


L'odyssée du Manhattan

Office national du film
Prix remportés en 1971-1972 (suite)

FIELDS OF SPACE	Récompense (catégorie sciences -- physique). Festival international du film, Yorkton, Saskatchewan.
FISHERMAN'S FALL	Prix spécial décerné par l'Union des chasseurs de Voivodine. Festival international du film sur la chasse et la pêche, Novisad, Yougoslavie.
FALL/INNT/INNE-QUARTERS/FALL	Médaille d'argent du Comité national olympique italien. Festival international du film sportif, Cortina d'Ampezzo, Italie.
THE HOARDER	"Blue Ribbon". Festival du film américain, New York, N.Y. Meilleur film d'animation. Festival annuel de films courts, Bogota, Colombie.
L'HOMME MULTIPLIÉ / Multiple Man	Premier prix (catégorie expérimentale). Festival international de films expérimentaux et documentaires, Montevideo, Uruguay. Grand Trophée. Festival annuel de films courts, Bogota, Colombie. Accepté et mis au programme. Festival international du film, San Francisco, Californie. Récompense pour mérite exceptionnel. Festival international de films courts, Philadelphie, Pennsylvanie.
L'HOMME NOUVEAU	Meilleur scénario non-dramatique. Palmars du film canadien, Toronto, Ontario.
HOT STUFF (et A Propaganda Message)	Meilleurs scénarios (fiction). Palmars du film canadien, Toronto, Ontario.
THE HOUSE THAT JACK BUILT	Récompense pour mérite exceptionnel. Festival international de films courts, Philadelphie, Pennsylvanie.
THE INVENTION OF THE ADOLESCENT	"Golden Delta". Festival international du film éducatif, Ministère de l'éducation, Téhéran, Iran.
LEGEND	"Red Ribbon". Festival du film américain, New York, N.Y.
MATRISKKA	"Blue Ribbon". Festival du film américain, New York, N.Y.

Don't Knock the Ox	Meilleur court métrage pour les cinémas. Palmarsès du film canadien, Toronto, Ontario.
Don't Let the Angels Fall	Trophée pour le meilleur long métrage étranger. Film Review and Journalists Association of Ceylon, 4th International Film Review, Colombo, Ceylon.
Doodle Film	Certificat de mérite. Festival international du film, Chicago, Illinois.
The Eskimo: Fight for Life	"Blue Ribbon". Festival du film américain, New York, N.Y.
Eskimo Artist: Kenouak	Récompense pour mérite exceptionnel. Festival international de films courts, Philadelphie, Pennsylvanie.
Espolio	"Red Ribbon". Festival du film américain, New York, N.Y. Diplôme de mérite. Festival du film, Melbourne, Australie. Statuette "Orhis" (plus haute récompense de la catégorie ethnique et religion). Festival du film, Columbus, Ohio. Troisième prix. Festival du film, Honolulu, Hawaii.
L'évasion des carrousels	Récompense pour mérite exceptionnel. Festival international de films courts, Philadelphie, Pennsylvanie.
Evolution (bilingue)	Prix Jeunesse. Meilleur film pour enfants, 8e Journées internationales du Cinéma d'animation, Annecy, France. Meilleur film d'animation. Palmarsès du film canadien, Toronto, Ontario. Accepté et mis au programme. Festival international du film, San Francisco, Californie. Récompense pour mérite exceptionnel. Festival international de films courts, Philadelphie, Pennsylvanie.
The Eye Hears The Ear Sees	"Red Ribbon". Festival du film américain, New York, N.Y. Premier prix (catégorie reportage). Festival international de films expérimentaux et documentaires, Montevideo, Uruguay. Récompense pour mérite exceptionnel. Festival international de films courts, Philadelphie, Pennsylvanie.
Falling from Ladders	Récompense pour mérite exceptionnel. Festival international de films courts, Philadelphie, Pennsylvanie.



Caluor

Blake

Grand Prix (Boomerang d'or). Festival du film, Melbourne, Australie.

"Golden Sheaf" (récompense pour la meilleure direction et pour le meilleur film sociologique). Festival international du film, Yorkton, Saskatchewan.

Médaille de bronze. Concours international de films d'animation, Madrid, Espagne.

Chansons contemporaines:
Les fleurs de macadam

Récompense pour le meilleur film d'animation. Festival international du film, Yorkton, Saskatchewan.

Chansons contemporaines:
Taxi

Récompense pour le meilleur montage. Festival international du film, Yorkton, Saskatchewan.

Charley Squash Goes to Town

Récompense pour mérite exceptionnel. Festival international de films courts, Philadelphie, Pennsylvanie.

Cosmic Zoom

Classé parmi les huit meilleurs films soumis. Festival international de films courts, Philadelphie, Pennsylvanie.

Danny and Nicky

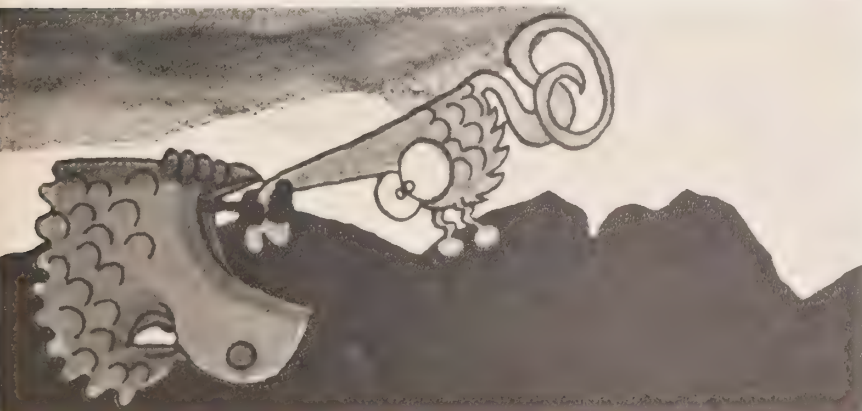
Troisième prix (catégorie documentaire) "Jacarandah Wood Trophy" avec Plaque d'argent, Rio de Janeiro, Brésil.

Death of a Legend

Meilleure cinématographie en couleur. Palmars du film canadien, Toronto, Ontario.

Récompense pour mérite exceptionnel. Festival international de films courts, Philadelphie, Pennsylvanie.

Evolution



Grand Prix. Festival international du film d'expression française, Dinard, France.

Meilleure réalisation (catégorie courts métrages et documentaires). Palmars du film canadien, Toronto, Ontario.

"Golden Ear". Festival du film de Berlin sur l'agriculture, Berlin, Allemagne.

Certificat de mérite exceptionnel. Festival international de films courts, Philadelphie, Pennsylvanie.

Premier prix. Festival international de films expérimentaux et documentaires, Montevideo, Uruguay.

Accepté et mis au programme. Festival international du film, San Francisco, Californie.

Certificat de mérite. Festival international du film éducatif, Ministère de l'éducation, Téhéran, Iran.

Premier prix spécial pour l'excellence de la direction et de la technique. Tourfilm 71, Spindleruv Mlyn, Tchécoslovaquie. Premier prix. Festival international du film sur la chasse et la pêche, Novisad, Yougoslavie.

Récompense pour mérite exceptionnel. Festival international de films courts, Philadelphie, Pennsylvanie.

L'Acadie, l'Acadie

Atonement

The Ballad of Crowfoot

Les bibites de Chromagnon /
The Little Men of Chromagnon

Bighorn



Bighorn

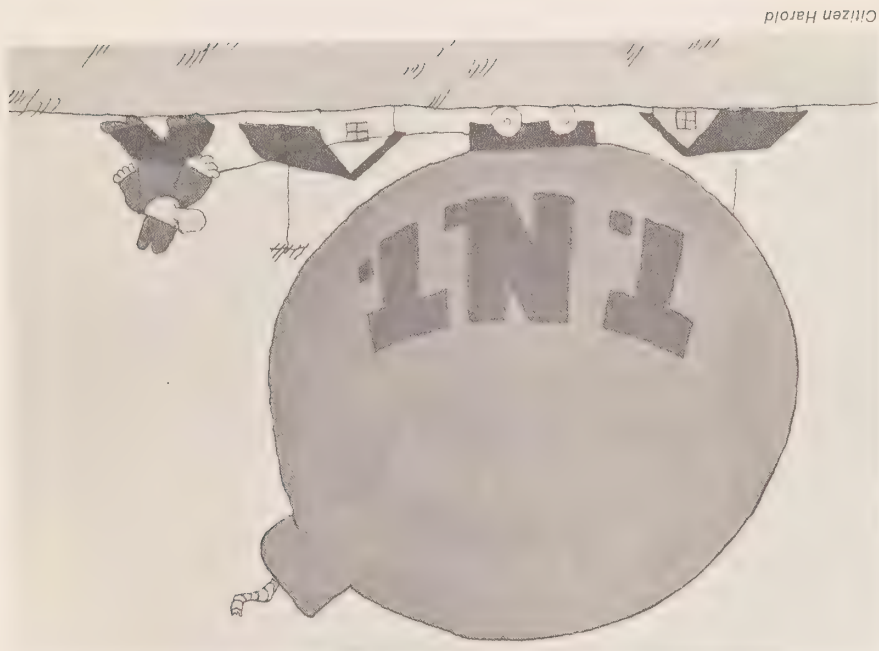
Blake



Films produits par l'ONF				
Originaux				
Versions et adaptations				
Total				
Grand Total	28	61	11	69
Programme de commandes:				
Français	24	41	20	4
Anglais	9	2	2	69
Bilingues	-	-	-	-
Autres	-	-	-	-
Programme de co-productions:				
Français	6	14	5	20
Anglais	18	5	23	20
Bilingues	2	-	2	2
Autres	1	7	8	53
Programme de co-productions:				
Français	1	4	5	13
Anglais	9	4	13	18
Autres films produits par l'ONF				
Films-éclairés				
Films en boucle				
Programme de l'ONF				
40	18	-	-	58
Programme de commandes				
42	-	-	-	42
Programme de co-productions				
4	-	-	-	4
Autres ouvrages produits par l'ONF				
Jeux de multi-media				
Ensemble multi-media	-	-	-	60
Films fixes				
18(F) 19(A)	23(Bil)	-	-	22
Programme de l'ONF				
8(F) 4(A)	5(Bil)	1(F)	1(Multi)	1(Bil)
Programme de commandes				
Total des ouvrages achevés par l'ONF				
426	-	-	-	426
Films produits pour l'ONF par des sociétés commerciales				
pour le programme de commandes				
Originaux				
Versions et adaptations				
Total				
Films en français	-	9	9	36
Films en anglais	14	-	14	36
Films-éclairés en français	-	6	6	36
Films-éclairés en anglais	7	-	7	36
Total des ouvrages achevés				
462	-	-	-	462

L'intérêt porté aux droits de la femme et à son rôle dans la société actuelle a été reconnu, et on a entrepris une série de six films portant le titre général de "En tant que femmes nous-mêmes". Les films traitent de sujets comme la mère au travail, les garderies de jour, la sexualité, les parents uniques et le rôle de la femme dans le mariage.

L'importance et les méthodes du programme Société Nouvelle/Challenge for Change ont soulevé beaucoup d'intérêt au Canada et à l'étranger. Quelques 50 titres sont offerts par les bureaux de distribution de l'Office, et les réservations sont presque deux fois plus nombreuses que celles de la plupart des autres films.



Citizen Harold

Change a entrepris la réalisation, dans les prisons fédérales, d'un projet destiné à initier les détenus et le personnel à l'utilisation du matériel d'enregistrement vidéo afin d'améliorer la compréhension et la communication entre les détenus, les gardiens, l'administration, les libérés sur parole et les

Un projet entrepris dans un hôpital psychiatrique explore les possibilités du matériel d'enregistrement vidéo comme instrument de thérapie et de communication entre les malades et le personnel de l'hôpital.

Les priorités ne sont plus limitées aux problèmes de la pauvreté mais englobent des thèmes en rapport avec la qualité de la vie et les droits de l'homme pour tous les Canadiens.

Urbanoise, une série de 15 films abordant la question du développement des villes et de ses répercussions sur leurs habitants a été retenue par le réseau français de Radio-Canada qui en a assuré la diffusion, durant l'été 1972, aux heures de pointe.

Un autre cinéaste réalise Dans nos forêts, destiné à faire connaître au public québécois la situation difficile des travailleurs de la forêt. Réalisée pour les travailleurs eux-mêmes, et avec leur concours, dans le but de découvrir la nature de leurs problèmes et d'aider à y trouver des solutions, cette production a fait l'objet de commentaires élogieux dans "La Presse" de Montréal, où l'on écrivait que ce film "contribue justement à combler la distance qui sépare les différents groupes de notre société".

D'autres films se sont penchés sur un vaste éventail de préoccupations. Cell 16, film en couleur, est un tableau dramatique de la vie en prison. I Don't Think It's Meant for Us... montre la lutte des locataires d'immeubles à loyer modique, désireux de participer à l'administration de leurs habitations. La lutte d'un individu, à la recherche d'un mode de vie convenable, est mise en lumière dans Sur Vivre, aperçu étonnant de la vie quotidienne d'un couple atteint de paralysie cérébrale. En montrant comment ce couple surmonte son handicap, réussissant même à élever un enfant, cette oeuvre invite les spectateurs à faire preuve de plus de compréhension.

Citizen Harold, court film d'animation, souleve un débat sur la participation des citoyens, alors que That Gang of Hoodlums? traite du même sujet, mais d'un point de vue documentaire. Citoyen nouveau -- Services juridiques communautaires et son équivalent anglais The Point -- Community Legal Clinic, montrent comment une communauté a réussi à obtenir de meilleurs services d'assistance judiciaire. Cette production sert de document de travail à la Conférence nationale sur le Droit et est visionnée par les procureurs généraux chargés d'étudier la création de services d'assistance judiciaire dans leur province.



Le ministère des Affaires Indiennes et du Nord s'est joint aux six autres ministères et organismes gouvernementaux qui, avec l'ONF, commanditent le programme Société Nouvelle/Challenge for Change: Les ministères de l'Agriculture, de la Santé nationale et du Bien-être social, du Travail, et de l'Expansion économique régionale, ainsi que le Secrétariat d'Etat et la Société centrale d'hypothèques et de logement. Le budget de 1971-1972 s'est élevé à \$1,400,000, dont la moitié versée par l'ONF et l'autre moitié par les sept ministères et organismes. Les priorités du programme, la sélection des projets et l'approbation des budgets ont été confiées à un comité de représentants de l'Office et des autres organismes participants. Ce comité est présidé par un représentant du Bureau du Conseil privé, qui relève directement du Secrétariat d'Etat.

Ce programme a toujours pour but de mettre au point et de faire connaître de nouveaux modes de communication afin de sensibiliser les Canadiens à la dynamique de l'évolution sociale dans la société contemporaine et de faire participer les citoyens à cette évolution en utilisant le film et le ruban magnétoscopique comme catalyseurs sociaux.

Les projets d'enregistrement vidéo, réalisés avec du matériel portatif, continuent de faciliter l'application des programmes d'intégration communautaire. Trois projets ont été mis en oeuvre afin de trouver de nouvelles possibilités d'assurer aux citoyens un accès plus direct aux médias, en particulier la télédistribution: Projet Normandin, dans lequel les citoyens participent à la programmation de la télédistribution pour la région du Lac Saint-Jean, au Québec; Winipeg Community TV, où l'Institute of Urban Studies collabore à la création et à la mise en place d'un organisme qui facilitera aux citoyens l'accès à la télévision communautaire; et Vancouver Metro-Media, qui aide à la création d'une association ayant pour but d'initier la communauté à l'utilisation des médias de communication.

MOVE, association d'organismes communautaires de Halifax, a demandé de l'équipement d'enregistrement vidéo ainsi que les services d'experts, alors qu'à Saint-Jean (Terre-Neuve), un travailleur itinérant encourage les citoyens à utiliser du matériel d'enregistrement vidéo pour les communications avec les organismes extérieurs, dans le cadre d'un programme de rénovation urbaine.

Le projet pilote Vidéographie a remporté un grand succès. Des locaux loués dans le centre de Montréal sont utilisés comme centre de production et salle de visionnement. Il s'agissait de permettre à des jeunes, qui n'auraient pas eu normalement accès aux techniques du cinéma, de s'exprimer à l'aide du ruban magnétoscopique. Vingt-six oeuvres ont ainsi été réalisées et présentées.

Dans le cadre d'un programme commandité par le bureau du Solliciteur général, un animateur de Société Nouvelle/Challenge for

Production anglaise (suite)

Productions multi media

Le Studio des multi media a terminé 83 nouvelles productions cette année. Un grand nombre de ces productions est destiné aux établissements d'enseignement, au Canada et à l'étranger; un film de 16mm, *Smokers' Lungs*, est destiné aux adultes. Les films fixes et les séries de diapositives sont surtout axés sur la géographie et l'histoire du Canada. Pour les étudiants en géographie, de nouveaux films fixes se sont ajoutés à la série *Agglomérations canadiennes*: l'un montre la communauté d'Inuvik dans l'Arctique, un autre fait une étude de Elmira (Ontario), centre d'industrie laitière; et un troisième traite de Kelowna (C.-B.), centre de culture et de transformation des fruits.

Pour les leçons d'histoire du Canada, les archives canadiennes offrent une source inépuisable d'images sur les événements passés. Ces images, avec des photos récentes des lieux où se sont déroulés les événements, constituent une aide précieuse pour ceux qui veulent connaître le passé du Canada. Le Studio multi media a produit cette année, à l'intention d'information Canada, une histoire du Canada à image multiple pour projection sur deux écrans. Intitulée *Images murales*, cette production a été projetée durant l'exposition itinérante Canadomex.



Films destinés aux salles de cinéma

Production anglaise (suite)

Cette année, le public des salles de cinéma peut profiter d'une plus grande proportion des productions de la division. Parmi 15 courts métrages, il convient de mentionner *Evolution* qui s'est rendu en finale des Hollywood Academy Awards; *Zikkaron*, film d'animation qui est une improvisation sur l'origine de la vie, et seul film canadien à remporter un prix au Festival international du film de 1972 à Cannes; *Synchronomy*, de Norman McLaren, qui révèle à un public admiratif la magie des sons et des images; enfin, *Hot Stuff*, film comique d'animation soulignant qu'il est dangereux de jouer avec le feu. Réalisé pour le Commissaire fédéral des incendies et destiné à un public de jeunes, *Hot Stuff* aborde le problème avec un oeil neuf; il atteint son objectif premier et finit par remporter un grand succès auprès des publics de tous âges. Un seul long métrage, *Don Messer: His Land and His Music*, est terminé. Les travaux se poursuivent sur deux autres, dont *Cry of the Wild*, documentaire de long métrage sur le loup.

Films non commerciaux

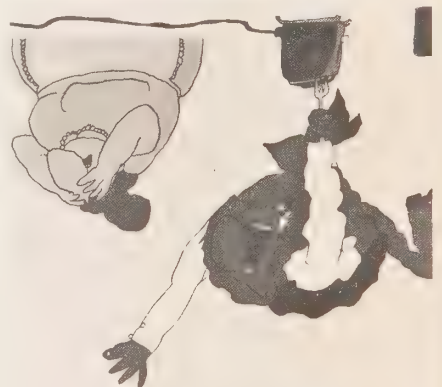
Un vaste choix de sujets spécialisés fut réalisé cette année pour ceux qui empruntent les films de l'Office. Pour les grands sportifs, *Sheer Sport*, version anglaise du film *Les Rochassiers*, montre l'ascension d'une falaise rocheuse. *The Mechanical Knee*, au sujet d'une invention médicale, s'adresse à des groupes de spécialistes et de profanes s'intéressant à la chirurgie. *Question of Immunity* approfondit la connaissance de l'hygiène publique. Deux films plus longs, destinés à des programmes de groupes: *The Sea* qui a reçu un accueil enthousiaste et qui a été réalisé en co-production avec Environment Canada et le ministère de l'Énergie, des Mines et des Ressources, et *Cowboy and Indian*, étude sans prétention sur la vie et l'amitié dans la colonie artistique de Toronto.

Comme d'habitude, la division continue à affecter une petite partie de son budget aux films expérimentaux, parmi lesquels on remarque plusieurs courts métrages fort prometteurs: *Zikkaron*, qui a remporté un prix à Cannes; *Garden/Gardin*, film bilingue d'animation où l'on voit la terre en pleine effervescence livrer une foule d'images étonnantes; *The Pearlie Yeats*, expérience sur la poésie lyrique illustrée d'images non conventionnelles; enfin, *Once... Agadir*, où un jeune immigré marocain, de religion juive, évoque son passé et éprouve la nostalgie de son pays.

Films expérimentaux



Hot Stuff



Don Messer: His Land and His Music

Production anglaise

La division de la Production anglaise s'est signalée, cette année, par un accroissement constant de la productivité, un meilleur équilibre dans la programmation et la mise en oeuvre de nouveaux projets.

Les co-productions prennent une importance accrue. La division termine six co-productions et en entreprend plusieurs autres. Celles-ci comprennent une série en quatre parties, en collaboration avec l'université de la Californie du Sud, sur le rôle de la science dans le monde actuel; deux séries anthropologiques en collaboration avec deux groupes américains financés par la National Science Foundation; un grand film d'animation sur la pollution, en collaboration avec la Yougoslavie; et, avec la collaboration de 13 pays, une série consacrée à la faune sauvage et plus particulièrement aux espèces en voie de disparition. La division prend également une part très active dans des projets de l'ACDI sur le planning familial au Ghana et en Inde.

A la suite des succès obtenus jusqu'ici, six Indiens de diverses régions du Canada entreprennent un cours de deux ans sur la production et la distribution cinématographiques. Le ministère des Affaires indiennes et du Nord commande ce programme conjointement avec l'Office.

Films pour la télévision

Treize films spéciaux d'une heure ont été vendus au réseau anglais de Radio-Canada, pour diffusion aux heures de pointe. Deux d'entre eux permettent aux téléspectateurs de faire la connaissance de Canadiens de grande renommée: Norman Jewison, Film Maker, portrait authentique de cet expatrié canadien durant la réalisation d'une production de \$10 millions, Riddler on the Roof; et Jablonski, au sujet du pianiste de concert canadien d'origine polonaise. D'autres films sont destinés à alerter l'opinion sur de vieux problèmes: Atonelement et Death of a Legend évoquent les menaces qui planent sur notre environnement naturel; Sad Song of Yellow Skin et The India Trip donnent un aperçu de ce que les autres nations attendent de l'Occident et des valeurs qu'elles nous offrent; A Matter of Fat, étude intéressante, souvent humoristique, traitant des dangers de l'obésité et des effets d'un excès de poids sur le caractère d'un homme. On a commencé, à l'intention de la Société Radio-Canada, la réalisation de 13 productions d'une demi-heure consacrées au Canada français, avec des thèmes aussi variés que l'évolution du statut de l'Église, et les artistes populaires des cabarets.



Film Maker, Norman Jewison, 1971

Production française (suite)

Films d'animation

Le Studio d'animation, le plus jeune de tous les services de la Production française, fait preuve de vitalité et de confiance, avec l'adoption de nouvelles techniques d'animation. Le film pilote d'une nouvelle série de films ayant pour thème des légendes esquimaudes, Le hibou et le Lemming, a obtenu l'approbation d'un des commanditaires, le ministère des Affaires Indiennes et du Nord.

Plusieurs courts métrages réalisés par le Studio d'animation sont projetés dans les salles de cinéma du Canada, parmi lesquels il faut mentionner Les biblites de Chromagnon et Modulations, deux films bilingues.

Dans le domaine expérimental, le Studio d'animation collabore une fois de plus avec le Conseil national de la Recherche pour mettre les ordinateurs au service de la technique d'animation et des effets musicaux. Des travaux ont été entrepris dans un nouveau domaine expérimental, l'exécution directe du dessin : un film de 70mm à l'aide d'un appareil mis au point par Jean de Joux et l'Optical Systems Corporation de Los Angeles.



Le temps d'une chasse

Production française (suite)



Studio de films documentaires

La production de documentaires français révèle sa vitalité traditionnelle et sa ferme détermination à s'attaquer à des problèmes vécus ou discutés par le public. Les deux meilleurs exemples seraient L'Académie, L'Académie et Tranquillément, pas vite, chacun examinant à sa façon un domaine qui préoccupe le public.

Tranquillément, pas vite analyse les changements survenus dans les modes traditionnels de la vie religieuse et les nouvelles conceptions de la vie chrétienne. "Le Devoir" déclarait: "Il fallait un certain courage pour faire un film sur l'Eglise du Québec en 1972: le sujet n'est pas facile, la situation est complexe et les points de vue divisés." Même les critiques du film admettaient qu'il s'agissait d'une tentative courageuse.

Les travaux se sont poursuivis pour la réalisation de trois grands documentaires qui viennent compléter la série de quatre films consacrés à la vie de québécois dont l'empreinte a fortement marqué le Canada français: Le Frère André, Maurice Duplessis, Maurice Richard et Willie Lamothé. Les trois documentaires s'intitulent: Québec: Duplessis et après, qui analyse l'influence de la doctrine politique de l'ancien Premier ministre sur le Québec actuel; Peut-être Maurice Richard, qui nous dépeint la vie d'un des plus grands joueurs de hockey de tous les temps; et Je chante à cheval avec Willie Lamothé, étude de la personnalité fort originale de ce "cowboy" canadien-français.

Studio de fiction

Le financement des longs métrages de la Production française est régi par un accord qui prévoit des avances de fonds par le distributeur, à valoir sur le montant des recettes provenant de l'exploitation commerciale du film. La comédie musicale IXE-13 a été réalisée en vertu d'un accord financier de ce genre. Dans cette catégorie on compte aussi le temps d'une chasse, projeté dans les salles de cinéma à l'automne 1972 et L'auréau, dont la sortie est prévue pour le début de 1973.

Et du fils, long métrage de 84 minutes, tourné à l'île-aux-Grues dans le Bas du Fleuve Saint-Laurent, est sorti à l'automne. Le programme "Premières oeuvres", destiné à encourager les jeunes cinéastes, a permis la réalisation des films TV-peupe et La guérilla, les gars.

Les divisions de la Production de l'Office ont pour objectif la réalisation de films et de matériel audio-visuel destinés à tous les canaux de distribution -- depuis le grand public jusqu'aux groupes très spécialisés. Pour satisfaire ces différents publics, les divisions doivent équilibrer la production annuelle en fonction des besoins de chaque canal de distribution, et des fonds disponibles.

Ainsi qu'on l'avait prévu dans la planification de l'année précédente, un plus grand nombre de films ont été réalisés pour les salles de cinéma. La télévision canadienne est elle aussi mieux desservie. Pour le public non commercial, le choix de films est toujours aussi vaste que varié.

La production de films ou de versions, en français, en anglais, ou dans les deux langues, a atteint cette année le chiffre de 163. En outre, 77 versions de films de l'ONF ont été réalisées en 22 langues étrangères. 23 autres films et versions, en français et en anglais, ont été réalisés par des entreprises commerciales, conformément à la politique de l'ONF visant à confier au secteur privé un plus grand nombre de films commandés par les ministères.

L'Office lance cette année deux programmes cinématographiques importants. L'un d'eux est la série de films destinés à faciliter l'étude des langues. L'autre est une étude du passé culturel de divers groupes ethniques canadiens -- Ukrainiens, Allemands, Grecs, Italiens et autres -- et fait ressortir leur précieuse contribution au mode de vie canadien.

Production française

Malgré la perte de personnel important au cours de l'année, la production française se poursuit comme prévu et, grâce à plusieurs succès importants dans les salles de cinéma et à la télévision, elle termine l'année sur une note d'optimisme et de confiance.

Parmi les changements survenus au sein du personnel, il faut mentionner celui du directeur de la Production française. Le poste est occupé par le directeur du Studio de fiction. Afin de remédier aux changements, on a procédé à une réorganisation des éléments de la Production française. Au lieu d'avoir des studios spécialisés, chaque élément s'est réorganisé afin de produire des films de tout genre, le Studio d'animation étant le seul à conserver une spécialité.

C'est au célèbre animateur de l'Office, M. Norman McLaren, que le gouvernement canadien a décerné le Prix des services insignes de la Fonction publique pour sa contribution exceptionnelle à la production cinématographique canadienne. Il s'agit là de la plus haute distinction honorifique que le gouvernement puisse conférer à un fonctionnaire; elle est remise par le Gouverneur général, en présence du Premier ministre. D'autre part, M. McLaren a été l'un des trois lauréats du Trophée Molson, qui lui a été attribué par le Conseil des arts du Canada pour ses travaux réalisés à l'Office.

En février, l'année a été assombrie par la disparition du Premier commissaire à la cinématographie et fondateur de l'Office national du film, John Grierson. Le droit des Canadiens à voir la réalité de leurs propres yeux était inhérent à la création de l'Office national du film du Canada, en vertu de la Loi nationale sur le film de 1939. John Grierson s'est surtout intéressé à l'impact des communications de masse sur la vie et les aspirations du Canadien moyen. C'est lui qui a élaboré le plan d'ensemble des activités et des préoccupations de l'Office.

La disparition de John Grierson est une perte cruelle pour tous ceux qui l'ont connu à l'époque où il travaillait à l'Office. Le génie de Grierson, qui consistait à faire comprendre au public les problèmes complexes d'une société en mutation rapide, se perpétue au Canada, dans les réalisations qu'il a mises en oeuvre et chez les jeunes qui ont été ses élèves à l'université McGill durant ses dernières années. Son enseignement reposait sur la différence à faire entre les films de simple divertissement et les films qui prennent position.

"Le Devoir" écrivait au sujet de Grierson: "Il élargissait l'horizon de tous ceux qui l'approchaient, mais il exigeait en retour que chacun donne le meilleur de soi-même, se dépasse soi-même".



John Grierson, durant une de ses visites à l'Office, s'entretient avec Sydney Newman, Commissaire à la cinématographie André Lamy, Commissaire adjoint et Reta Kilpatrick, Secrétaire de l'Office.



vie et de la pensée au Canada. L'Académie, l'Académie a exposé, à l'intention des téléspectateurs des réseaux français et anglais, l'aspect du fossé des générations que représente la lutte des étudiants francophones de Montréal pour leurs droits linguistiques. Le "Moncton Times" a rapporté que le maire envisage d'entamer des poursuites judiciaires, tandis que le "Toronto Star" déclarait que le film donne "un aperçu unique du problème linguistique".

Un autre film qui offre un "aperçu unique" de la vie des Canadiens-français: Mon oncle Antoine, long métrage sur l'éveil d'un adolescent dans une ville minière du Québec des années 40, Marshall Delaney écrit dans le "Saturday Night" que ce film, qui a remporté huit prix au Palmarès du film canadien et deux grands prix au Festival international du film à Chicago, "est le film canadien qui s'est jusqu'ici le plus rapproché de la perfection du chef-d'œuvre". Clyde Gilmour, dans le "Toronto Star", affirme "que ce film est le meilleur long métrage canadien jamais réalisé".

Le public a réservé un accueil enthousiaste au film La fin d'un mythe. Ce documentaire d'une heure, évoquant les mythes et les mensonges au sujet du Loup, a été diffusé aux heures de pointe sur les réseaux français et anglais de Radio-Canada. Les réactions du grand public, des critiques et des personnes soucieuses des dangers qui menacent la survie de cet animal se sont révélées positives et innombrables. Le "Montreal Star" le juge comme "une production extraordinaire" et le "Toronto Telegram" le considère comme "un film d'une grande beauté".

Cette année a vu également une expansion des services offerts par l'Office aux divers ministères qui commanditent les films destinés à l'information du public. Le service des programmes de commande a été réorganisé afin de mieux répondre aux besoins croissants des ministères. Les commandes de projets de films de commande ont augmenté de près de 50 pour cent, et quelque 62 productions ont été confiées au secteur privé de l'industrie cinématographique. Un nombre accru de films de commande passe sur les écrans des cinémas. Un message de propagande, réalisé pour l'Information Canada, constitue une analyse dynamique du fédéralisme canadien, et se distingue par son habileté à agiter quelques vieux épouvantails pour les démolir dans les deux langues en même temps.

A l'étranger, les réalisations de l'Office continuent de faire l'objet de jugements élogieux. En France, la semaine annuelle du cinéma à Poitiers a révélé la diversité des productions des cinéastes de l'Office, et Strasbourg n'a pas tardé à suivre. A Londres, les cinémas du West End ont projeté A Matter of Fat, film vivement recommandé par le "Sunday Telegraph", remarqué par le "Times" et qualifié de "film sensé, intelligent et humain" par le "Financial Times".



Un message de propagande



La fin d'un mythe



L'Acadie, l'Acadie



Mon oncle Antoine

La connaissance d'une autre langue. Soucieux de mettre fin aux mythes, aux malentendus et à l'ignorance pure et simple au sujet du Canada français, l'ONF prépare pour la télévision une série de 13 films d'une demi-heure, ayant pour thème le Québec actuel, qui seront projetés durant les heures de pointe sur le réseau anglais de Radio-Canada au début de 1973. Ces films, pour lesquels on a fait appel à certains des meilleurs réalisateurs anglais et français, révéleront le Québec sous son vrai jour, mettant en lumière ses réalités et ses sentiments authentiques.

Les relations entre le Canada et les États-Unis, dont seul l'aspect historique était étudié auparavant, constituent un thème essentiel de l'actualité. En prévision du Bicentenaire des États-Unis en 1976, l'Office prépare un hommage cinématographique dont le caractère unique et spectaculaire captera l'attention et l'imagination du public et des organes d'information aux États-Unis.

D'importantes réunions ont lieu entre l'Office et le ministère des Affaires extérieures afin d'établir comment on peut utiliser toutes les possibilités du film pour raconter à l'étranger l'histoire du Canada et de son peuple. On met la dernière main au nouveau film commandité par les Affaires extérieures, *Hère Is Canada*, qui brosse un tableau actuel de notre pays, de sa population, de son industrie, de ses sciences et de ses arts. Mais, si nous pouvons tirer fierté des programmes conçus et mis en oeuvre cette année, nous éprouvons également de la satisfaction devant les réactions aux films qui ont déjà été distribués.

Dans un récent numéro de la revue "Atlantic Monthly", L.B. Sissman affirmait que l'écrivain devait de nos jours "frapper fort et juste". Il soulignait que les lecteurs veulent savoir, et qu'il ne suffit pas de les divertir. On pourrait en dire autant du cinéaste et de son public. En étudiant les réalisations de l'Office national du film, pour cette année, il ne faut pas chercher uniquement la preuve que l'on s'adresse à un public plus nombreux, mais aussi des indications que les spectateurs ont découvert des choses importantes et à la mesure des exigences de notre époque.

En ce qui concerne la croissance du public, les preuves sont là. Les locations de courts métrages de l'Office aux salles de cinéma ont été plus nombreuses que jamais. Les films de l'ONF sont projetés aux heures de pointe sur les réseaux français et anglais de Radio-Canada. Et, dans les 27 bureaux de l'ONF où les films sont prêtés gratuitement au public, le personnel est débordé par les demandes, presque deux fois plus nombreuses qu'il y a de l'an dernier.

Que peut-on dire au sujet du second point? Les films de l'Office ont-ils "frappé fort et juste"? Cette année, les films ont abordé sans détours plusieurs domaines controversés de la

... Il ne suffit pas de divertir

L'Office national du film reconnaît, parmi ses devoirs fondamentaux, la nécessité d'évaluer constamment ses travaux et son rendement. En 1971-1972, l'Office a poursuivi cette évaluation, pour trouver de nouveaux moyens de mieux s'adapter aux réalités canadiennes.

Bien qu'il constate avec satisfaction que la productivité s'améliore, que la distribution de ses films s'accroît de façon sensible, que le programme Société Nouvelle/Challenge for Change réalise ses objectifs et que les contrats de production conclus avec des cinéastes privés ont augmenté de près de 800 pour cent, l'Office demeure conscient de graves lacunes à combler sur le plan des priorités nationales.

Étant un des deux organismes de diffusion de l'information financés par le contribuable, l'Office se demande si ses films offrent une image suffisamment vraie et claire du Canada pour permettre aux Canadiens de prendre conscience de leur situation dans un monde en mutation rapide.

Les films de l'Office, ou tout autre film canadien, ont-ils préparé les Canadiens à s'éveiller au fait qu'en matière de commerce le Canada ne jouit d'aucun statut spécial auprès de nos puissants voisins du sud? Les films canadiens ont-ils contribué à rendre les Américains plus conscients de notre importance pour leur pays?

L'Office, ou tout secteur de la jeune industrie cinématographique canadienne, pourrait-il prouver, en toute conscience, qu'il avait fourni l'effort nécessaire pour aider à éviter les événements malheureux du Québec, à l'automne 1970? Et, durant les jours plus calmes de 1971-1972, qu'est-ce que le cinéma aurait pu faire pour écarter la vieille théorie selon laquelle tous les Canadiens peuvent et doivent exprimer leur identité nationale d'une manière identique? Ne croyions-nous pas déjà, nous Canadiens, qu'il fallait mieux connaître et admettre l'existence d'un autre mode de pensée, d'une autre langue, sans pour autant nuire à l'unité sur les plans politique, économique et social?

Telles furent les préoccupations des membres du Conseil d'administration et du personnel de l'Office national du film. Elles se sont concrétisées sous forme de programmes destinés à répondre aux priorités nationales.

Pour aider les Canadiens intéressés à enseigner ou apprendre une des deux langues officielles du pays, l'Office entreprend cette année la réalisation d'une série de 60 films destinés à faciliter l'étude des langues -- soit 30 en français et 30 en anglais. En outre, quatre films distincts, destinés à motiver les Canadiens et à les encourager à étudier une deuxième langue, démontreront de façon objective les avantages qui découlent de

Sydney Newman
 Commissaire du gouvernement
 à la cinématographie
 et président de l'Office

Jean-Louis Roux
 Vice-président de l'Office
 Montréal, Québec

Phyllis M. Grosskurth, Ph.D.
 Toronto, Ontario

Madame Molly Lamb Bobak
 Frederickton, Nouveau-Brunswick
 (a terminé son mandat le
 10 avril 1971)

A. W. Johnson
 Secrétaire du Conseil du Trésor
 Ottawa, Ontario

Paul Tremblay
 Sous-secrétaire d'Etat
 aux Affaires extérieures
 Ottawa, Ontario

Donald Snowden
 St. John's, Terre-Neuve

George Davidson
 Président, Radio-Canada
 Ottawa, Ontario

Le conseil d'administration de
 l'Office national du film
 compte neuf membres. Quatre
 de ces membres, dont le Com-
 missaire du gouvernement à la
 cinématographie qui est aussi
 président de l'Office, sont des
 employés de la Fonction publi-
 que et les cinq autres sont
 des citoyens éminents qui
 ne sont pas des fonctionnaires
 géographiques du pays.
 Les membres du conseil d'ad-
 ministration au cours de
 l'année 1971-1972 étaient les
 suivants. A compter du 31
 mars 1972, il y eut deux
 places vacantes.

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Le 27 octobre 1972

L'honorable Gérard Pelletier, C.P., M.P.

Secrétaire d'Etat du Canada

Monsieur le Ministre,

J'ai l'honneur de vous présenter, conformément aux dispositions de l'article 20 (1) de la Loi nationale sur le film de 1950, le trente-troisième rapport de l'Office national du film du Canada pour l'année budgétaire se terminant le 31 mars 1972. Les membres du Conseil d'administration de l'Office national du film ont approuvé ce rapport lors de leur réunion des 5 et 6 octobre 1972.

Votre tout dévoué,

Le Commissaire du gouvernement
à la cinématographie



C'est avec un vif regret que j'ai appris le décès de John Grierison.

Tout ce que M. Grierison a touché porte la marque d'une forte personnalité, d'un puissant tempérament créateur. Sa contribution au cinéma est immense. Grâce à lui le film documentaire est devenu un art véritable et a atteint une perfection toute classique.

Il a eu sur le cinéma canadien une influence fondamentale. C'est lui qui a jeté les bases de l'Office national du film du Canada et qui a préparé cet organisme à jouer un rôle national de premier plan et à rayonner dans le monde entier.

Je veux me joindre à tous ceux qui, au Canada et ailleurs, rendent hommage à la mémoire du grand cinéaste que fut John Grierison.



John Grierson
1898-1972

1 FB

A55



The cover illustration is from the award-winning film,
Le vent (Wind), made by Ron Tunis of French Production's animation unit.

October 31, 1973

The Honorable James Hugh Faulkner, P.C., M.P.

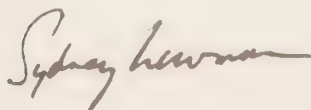
Secretary of State of Canada

Sir:

I have the honor to present to you in accordance with the provisions of Section 20 (1) of the National Film Act, 1950, the thirty-fourth Annual Report of the work of the National Film Board of Canada for the year ended March 31, 1973.

This report was approved by the Members of the National Film Board at their meeting of September 21-22, 1973.

Your obedient servant,

A handwritten signature in dark ink, appearing to read "Sydney Newman", with a long horizontal flourish extending to the right.

Government Film Commissioner

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Members of the Board

Nine members constitute the National Film Board. Four of them, including the Government Film Commissioner, who is also Chairman of the Board, are from the public service, and five are prominent citizens representing the five major geographical regions of the country.

Listed here are the Members of the Board during the 1972-73 fiscal year.

Sydney Newman
Government Film Commissioner
and Chairman of the Board

Jean-Louis Roux
Vice-Chairman of the Board
Montreal, Quebec

Phyllis M. Grosskurth, Ph.D.
Toronto, Ontario

A. W. Johnson
Deputy Minister of Welfare
Health and Welfare Canada
Ottawa, Ontario

Paul Tremblay
Associate Under-Secretary
of State for External Affairs
Ottawa, Ontario

Donald Snowden
St. John's, Newfoundland

George Davidson
President
Canadian Broadcasting
Corporation
Ottawa, Ontario
(resigned July 27, 1972)

Laurent Picard
(replaced George Davidson,
effective July 29, 1972)

Jack Wasserman
Vancouver, B.C.

Roma Franko
Saskatoon, Saskatchewan

...To Interpret Canada

In a Canada increasingly saturated by undifferentiated sound, image and word, whether produced at home or abroad, the Film Board's mandate -- to interpret Canada to Canadians and other nations -- is more crucial than ever before.

Despite Canada's growing self-awareness, the overwhelming percentage of feature films shown in Canadian movie houses still comes from abroad; Canadian television organizations desperately try to reach for 50, 60 or 70 per cent Canadian content; and, perhaps of greatest concern to all, in schools, where films and audio-visual aids are now an integral part of the learning process, teachers are forced to use 79 per cent of these materials from non-Canadian sources due to the dearth of domestic aids.

Because of these priorities -- and a dozen others -- the Board, unique in the world as a government film agency, works within its resources to maintain creative and meaningful film production and distribution.

Increasingly, the NFB film-makers' prime concern is the belief that the what and how of what they make is only part of a process; that the film itself must answer audience needs and wants; that the film can be shown to the right audiences; that the audience involvement and response helps motivate the next film to make -- a continuous process in which the film-maker, the film distributor and the film viewer are functionally and psychologically linked together.

1972-73 is a year of distinct progress in reflecting and helping resolve some of the contemporary concerns of Canadians. Significant achievements and activities at home and abroad attest to the Board's efforts to make its work more responsive to the realities of Canadian life.

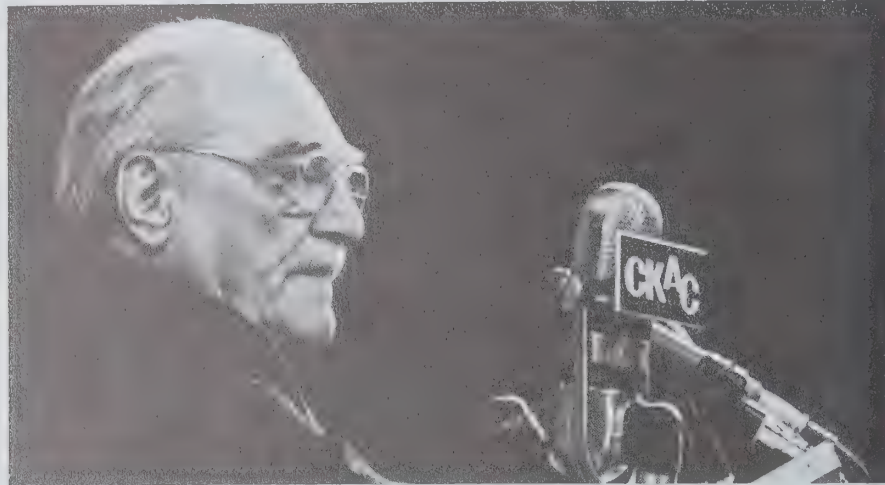
Adieu Alouette, a series of 12 films designed to help dispel the myths and misconceptions about French Canada, are produced for telecasting in prime time over the national network of the CBC. To its millions of viewers, Quebec is closer to becoming a living reality. Reaction of the press and public from coast to coast is immediate, strong and positive.

Encouraged by this success toward national unity and understanding, the Board undertakes a 13-part series mainly about the people of the Prairie Provinces for the 73-74 television season.

Also successful on television is "Urbanose", a series of 15 French-language films dealing with the future of big cities, their problems and solutions. A follow-up series, "Urbanose II", is planned in both French and English.



Why I Sing
(The Words and Music of Gilles Vigneault)
Adieu Alouette series



Dr. John Grierson

Two of the four meetings of the Board of Governors are held away from the Montreal-Ottawa headquarters -- in St. John's, Newfoundland, and in Victoria and Vancouver, British Columbia. The meetings are enthusiastically received and the Board members get at first hand a feed-back on the work of the NFB.

Production facilities are extended to Halifax for an Atlantic production center to be opened on April 1, 1973. Local film-makers and technical facilities will be used, augmented by headquarters only where necessary to produce films in both English and French. The Vancouver production center is strengthened with additional staff, mainly in response to local film-maker interest in animation techniques. Production objectives are met, and eight documentary films and five one-minute animated clips are completed, while work starts on another eight productions.

At the Montreal production center, other production highlights include editing of the Labyrinth film used at Expo 67 and converting it to the IMAX process for showing on the giant screen at Ontario Place. Work continues on the Language Learning Support Drama series. Teachers will use these films which are designed to help Canadians learn English or French as a second language through drama, comedy, mystery and melodrama. The multi-culturalism program forges ahead with one film completed and others well into production. Also completed is a one-hour documentary on the founder of the Board, the late Dr. John Grierson, which is to be telecast over the CBC network in May 1973.

Our relationship with the United States continues among Board priorities, and plans advance for NFB participation in the U.S. Bicentennial in 1976. Here Is Canada, now playing in Canadian

theaters, is made in collaboration with the Department of External Affairs and designed to "show ourselves as we are" to Americans. The Government Film Commissioner attends the successful premiere in Washington and takes advantage of his visit to present a copy of the Board's film The Question of Television Violence to Senator Pastore, chairman of the U.S. Senate Subcommittee on Communications investigating the effects of television violence -- especially on children. The film is an NFB Challenge for Change record of four days of intensive debate at the subcommittee's hearings in Washington.

Private film producers in Canada receive contracts from the Board for almost 42 per cent of the money spent on films by government departments. Thus the Board is ahead of its policy target in the second year of its three-year plan to turn over 50 per cent of the dollar volume of government film work to private producers.

Demand for films in Canada increases enormously. The Distribution Branch copes by continuing to set up innovative self-service libraries in some Board offices and by offering a 50 per cent discount to public libraries that contract with the Board to serve the general public with NFB films. Almost 50 library systems take advantage of the new policy, and purchase prints in quantity. Print sales to libraries increase by over 2,000 copies, helping set a new Canadian record. Increased sales to libraries also help double the audience for NFB films without expanding Board facilities or personnel. In time, this will also prove beneficial to the Canadian film industry. As public libraries open or expand film services to their communities, it is anticipated they will increase markets for Canadians film-makers and distributors.

Some 75 young people take to the road during the summer, acting as auxiliary film exhibitors under the Board's student summer employment program. They show films in remote localities, hospitals, homes for the aged and an infinite variety of other situations across the country. Also under the summer employment program, 13 student crews from various colleges and universities go out to record on film selected archeological and ethnological digs being conducted by the National Museum of Man in Ottawa. Under direction, they rove the country to provide the museum with a pictorial record of its studies for use in a new program presentation. Living expenses, film and processing are provided by the Board, with the universities lending cameras and other equipment.

The Board's technical Branch, so often in the forefront of technological development, unveils to the film industry its newly perfected Time Index System. This NFB invention is more accurate and noise-free than the clapper board for synchronizing audio and visual elements in film-making.

The Board's participation in film activities around the world continues at a high level. Film-makers from the French Production Branch are involved in a three-year project in Tunisia to

Introduction (cont.)

promote improved agriculture. The Canadian International Development Agency sponsors the project. The Distribution Branch works closely with External Affairs so that distribution abroad will be better coordinated and more effective. One area of collaboration that is marked a huge success is the 12-day showcase of NFB films at the Canadian Trade Fair in Peking, China. A series of films is shown to some 10,000 people daily and the hit of the show is Here Is Canada. The Board makes a Mandarin version in the record time of three weeks and it is premiered in Peking prior to its U.S. unveiling. External Affairs Minister Mitchell Sharp is among an audience of over 2,000 who enthusiastically acclaim it. Chinese Premier Chou En Lai hears about the acclaim for the film and goes to see it the following night.

The Film Commissioner, Assistant Film Commissioner and Director of Research and Planning undertake a 12-day tour of the Soviet film industry at the invitation of the Association of Soviet Film Makers. The NFB delegation also participates in the discussions of the Mixed Commission of the Canada/USSR Cultural Exchange Agreement in Moscow, June 7-9, 1972. The meeting with the Soviet film-makers is fruitful, and a group from the Ukraine State Committee returns the visit in August.

NFB productions win 86 awards from international festivals, including a prize to Zikkaron at the prestigious Cannes Film Festival. Special tributes to NFB staff and films increase as director Colin Low is given the first Grierson Award for outstanding contribution to Canadian cinema. Norman McLaren is honored for pioneer work in animation with a salute at the first USA-International Animation Film Festival in New York, and a retrospective at the Philadelphia Museum of Art. Both Colin Low and Norman McLaren are further singled out for honorary doctorates from Canadian universities: McLaren by York University and Low by the University of Calgary.



Zikkaron

Introduction (cont.)

Typical of other similar tributes is the 60th Arts of This Century festival at the University of Hawaii, when 16 public screenings are held at two theaters. The University's president "considers the NFB a world leader in the effective use of film as a means of communications, as an aid to learning and as a medium for artistic expression."

Two controversial items are widely reported by the news media. The Halifax-Dartmouth Branch of the Monarchist League of Canada questions the removal of three NFB films dealing with Royal visits from Board libraries across Canada. Fact is the films were withdrawn along with many others that had very low circulation or had become outdated; such films are assigned to the Board's Archives Library at headquarters and are still available to the public on request.

Second controversy surrounds the Film Commissioner's order to halt work on Vingt-quatre heures ou plus (Twenty-Four Hours or More) because in its conclusion it advocates the overthrow of the political and economic system in Canada. In a question of editorial conflict with the free-lance film-maker, the Commissioner explains at the time that the Film Board would not be forgiven by the Canadian public if the film were allowed to be finished and distributed. General trend of newspaper opinion in Quebec and across the country is heavily in favor of the action taken, although several editors express the opinion that this is a form of censorship.

Meeting the requirements of increased productivity in the face of mounting public demands for film services, studies of productivity and internal re-organization go on. An Audience Needs and Reactions Unit is created to study on a continuing basis the complex and shifting patterns of national priorities, distribution performance and audience requirements, both present and potential.



Colin Low receiving the Grierson Award.



A group from the Ukraine State Committee meets with the Government Film Commissioner and senior NFB officers.

Wednesday, June 27 / 72

National Film Board:

We, the students of division two, Yennadon School, Maple Ridge, B.C. viewed 24 films for a film study, looking at techniques, animation, and various other details. Then our grade 6-7 we class had a contest of films. There were five categories, the best serious film, the best animated film, the best unusual film, the most serious humor, and the best picture. Here is a chart of our results:

(There are 30 pupils in our class.)

1. Best Humorous Film	2. Best Serious Film	3. Best Animated Film
Nominees	Nominees	Nominees
The Railrodder III III III	Us III III III	What On Earth III
What On Earth III III	Cattle Ranch III	Boomsville I
	Andy III	Cosmic Zoom
	Octopus Hunt II	The Drag III
	Nahanni III	Walking
	Harvesting	2 pairs



The Ungrateful Land
(Roch Carrier Remembers Ste-Justine)
Adieu Alouette series

The Board's English and French production branches continue their involvement in the broad range of film activity. Serving all channels of distribution -- from mass audiences to highly specialized groups -- the Board produces films for theaters, television, education and community use; videotapes for community and school; and educational audio-visual aids such as filmstrips, slide sets, overhead projectuals and multi-media kits.

To help ensure that output meets audience needs and wants, continuing emphasis is placed this year on re-organization of the branches so as to provide more flexibility, improvement in cost/productivity ratio and value systems which will be valid for future planning. New directors are named to head both branches.

Production of original films by the branches increases to 120 from 111 the previous year. They include new English, French, and bilingual films for the Board's own program and for sponsors, and co-productions. In addition, 44 films are revised or versioned into English or French, and 70 foreign-language versions of NFB films are produced in 14 languages. Another 26 English and French original and versioned films are completed by commercial companies, up from 23 in 1971-72. This is in line with the Board's policy to contract out more government department sponsored films to the private sector.

English Production

The Adieu Alouette television series, the expansion of the regional production center in Vancouver, and the laying of the groundwork for the Halifax regional production center highlight the year for the English Production Branch.

Production starts on the films for the Language Learning Support Drama series. The Branch will produce 20 dramatized films to be used as enrichment for French-speaking Canadians learning English as a second language. Each film will be 20 minutes in length. They will be grouped into packages of four episodes built around one basic story, creating five mini-series of four films each. Using drama, mystery and laughter to grip the language student's attention, the films are being tailored to levels of understanding rather than age.

The Multicultural Program for the Secretary of State Department moves ahead with one film nearing completion and work on others in progress. The first film, Our Street Was Paved with Gold, tells of the impact of successive waves of new Canadians on Montreal's fabled St. Lawrence Boulevard (The Main).

The two-year Native Indian Training Program nears completion with two all-Indian films, "Manitou" and "Saddleback", in their final finishing stages. Six Canadian Indians from different parts of the country learn film production and distribution in a program in which the Department of Indian Affairs and Northern Development shares in their sponsorship with the Board.



Une Job Steady... Un Bon Boss
(Yvon Deschamps)
Adieu Alouette series

Regional Production Centers

Production accelerates in Vancouver, and eight films and five one-minute animated clips are completed. Work starts on another eight productions. Local ideas, artistic talent and technical resources are used as often as possible, aiding the growth of the film industry on the west coast. However, a basic managerial staff and facilities are needed and, accordingly, an additional producer, a technical producer and an animated film producer are appointed, and editing and shooting equipment and animation training facilities are acquired.

A senior producer is assigned to Halifax to prepare for the opening of the Atlantic regional production center on April 1, 1973. This center will cover the four Atlantic Provinces and will produce films and videotapes in English and French. NFB creative personnel will pull back after stimulating development of the film industry in the Atlantic region.

Television

The Board makes a significant contribution this year with the televising of the 12-part *Adieu Alouette* series over the CBC national network. The *Montreal Star* says it is "the highpoint of Canadian television", while the *Calgary Herald* wonders why the series had not been done before. Particularly praised are The Ungrateful Land (Roch Carrier Remembers Ste-Justine), Why I Sing (The Words and Music of Gilles Vigneault), La Gastronomie, Une Job Steady... Un Bon Boss (Yvon Deschamps) and the two part film on *Le Devoir*.

Several one-hour television specials are also completed during the year. One that draws much attention is The Sloane Affair,

Film and Multi-media Production (cont.)



The Sloane Affair



Wet Earth and Warm People



Cry of the Wild

made for the Department of National Revenue, which shows in dramatic form the downfall of a high-level tax evader and how the Revenue Department "gets its man".

Hard Rider, about cowboy rodeo champion Kenny McLean, a look at the rough and tumble life of a modern cowboy; Wet Earth and Warm People, a sensitive look at the face and fabric of life in Indonesia today; and People of the Seal -- Eskimo Winter, tracing the daily struggles of the Netsilik during a six-month seal hunting excursion, are among other Board films telecast by the CBC.

Completed during the year for televising in May 1973 is Grierson, a film on the life and work of "the father of the documentary and of the NFB". John Grierson is seen as a man of the century, educator, film-maker, propagandist and pioneer of modern communications.

Theatrical Films

Production of films for theater audiences continues to be important. Some 15 theatrical shorts, and a feature-length documentary about wolves, Cry of the Wild, are completed. Among the shorts are Centaur/Centaure, a visual poem about horse and rider; Bannerfilm, a lighthearted documentary about the making of colorful banners; Street Musique, an animated dialogue of daily events, which goes on to win numerous awards at international festivals; Wet Apart, a cartoon story about the dangers of wet weather; Sousa, which takes a lively look at the struggle of a small town band to survive in this era of rock'n'roll; Two Young Sisters, about two young sisters, accomplished musicians on violin and flute, who play music with their friends and seek fame or fortune but as part of their enjoyment of life; and The Sunny Munchy Crunchy Natural Food Shop, a human story of healthy people in pursuit of healthier life through natural food.



Beware, Beware, My Beauty Fair

Non-theatrical Films

Films are made for general community use -- the non-theatrical audience -- for young and old, and those with specialized needs as well as those who are generally interested in films or information on various subjects. Audiences in this category are very demanding and are certainly the most appreciative of those served by the Board.

For the younger set, a new series of dramas acted out by children for children is initiated. The first film is Beware, Beware, My Beauty Fair, a story based on the real-life existence of a children's dramatic group in Montreal.

Two films from the Vancouver production center provide insights into life from the vantage point of the west coast. Mudflats Living tells of the impending demolition of the Maplewood mudflats area of North Vancouver, home of an artistic community exercising "squatter's rights", and He's Not the Walking Kind shows the determination of a young man to experience as many of life's offerings as possible despite his confinement to a wheel chair.

Three sponsored films take up subjects of interest and importance to all Canadians. Offshore, sponsored by the Department of Energy, Mines and Resources, is a public information film on the exploitation of the offshore resources of Canada and its possible effects on the ecology. Telecommunications -- Behind the Scenes describes the activities of the telecommunications and electronics branch of the Ministry of Transport in a style that attempts to make this very complex work understandable to average audiences. Light to Starboard examines a more ancient aid to transportation, Canadian lighthouses, their past, present and future, their uses, their equipment and their keepers.

About Conception and Contraception, an animated film illustrating how conception occurs and the way various birth control devices function, draws much interest from groups in Canada and abroad.

The many requests from the public are heeded and shooting is completed for a new child development series replacing the popular but outdated Ages and Stages series. These films on children from birth to seven years of age are being made entirely from candid, unstaged material on the growth of children in their actual environment from hospital to home. The series is scheduled for completion in the new fiscal year. Also nearing completion are two films being made for classroom use from two major, hour-long documentaries. From the award-winning Sad Song of Yellow Skin, about the people of Vietnam, will come a half-hour work entitled The Streets of Saigon, and the film on Indonesia, Wet Earth and Warm People will be transformed into a 20-minute production called Jalan, Jalan, A Journey in Sudanese Java. These films are not simply "cut-downs

of the originals, but new works with new purposes fashioned from the same material. Work is also completed on Coming Home, a real-life, unrehearsed intra-family drama of the stresses between the film-maker, his parents and his brother over the difference of values between the generations.

Multi-media Productions

The Multi Media studio, responsible for filmstrips, slides, overhead projectuals and, this year, even games, completes 79 new productions and revises or refurbishes negative materials for 31 existing titles. New approaches to production include the expressive use of still images in uncaptioned filmstrip formats calling for interpretive response and discussion by the audience; and, a continued exploration of new uses of sound in conjunction with still pictures in distributable low-cost formats. In the classroom program, emphasis is on history and social studies. Of major interest is Manowan, a multi-media kit produced by native Indian peoples in collaboration with NFB staff and co-produced with the Department of Indian Affairs and Northern Development. Made in Cree, French and English versions, it is the first in a planned series of kits. The native producer's aim is to provide opportunities for the lesser-known Indian peoples to tell their story. Included in the kit are toys and puzzles made by the people of Manowan.

Other productions of particular interest are the two-part filmstrips Pioneer Life on the Prairies and Pioneer Life in the Maritimes; two multilingual slide show presentations, Period of Crisis and Champlain Sea, for the National Museum; Transpo 72: Canada, a multi-image show for the International Transportation Exposition 1972 in Washington, D.C.; and, nearing completion, the filmstrips Environment Biosphere, Environment Protection and Environment Crisis.

French Production

Administrative structures initiated previously by French Production permit work to continue smoothly without loss of quality or quantity despite senior staff changes this year. With a burgeoning private film sector in Quebec, the French Production Branch has to plan for the influx and outflow of personnel since the NFB is located in the heart of French Canada where other job opportunities for film-makers are at hand.

Completion of five feature-length films, a growing animation studio and a vigorous contribution to the Société nouvelle/Challenge for Change program highlight the year for the branch. Work starts on the French-language films for the Language Learning Support Drama series. The branch will produce 20 entertaining films to help English-speaking Canadians learn the Quebec language and culture. They will be divided into three categories stressing age groups. Five 20-minute films will be produced for children 10 to 12 years of age, five 20-minute productions for adolescents, and five 40-minute works for adults in two parts each. Work also moves ahead on a French-language film on the German community, as part of the multicultural program for the Secretary of State Department.

Film and Multi-media Production (cont.)



Taureau



Le temps d'une chasse



O.K.... Laliberté

Fiction Films

In step with the growing success of Quebec feature films, the branch completes three theatrical features this year. Le temps d'une chasse, a story of three men and a boy on a hunting expedition that goes wrong, opens in Montreal and then goes on to take three Etrogs at the Canadian Film Awards. It later plays Toronto in an English subtitled version. Taureau, a love story amidst a village's intolerance toward one of its families, also plays theaters throughout Quebec, and a subtitled version is launched in Toronto. The third commercial feature, OK... Laliberté, which will be released theatrically in the fall of 1973, is a comedy with serious overtones about the struggles of a 40-year-old man who has left his wife and job and is trying to build himself a new life.

Two non-theatrical feature-films are also completed. Les allées de la terre and La tendresse ordinaire, the latter drawing critical praise in community release. Another fiction film, the 30-minute Françoise Durocher, waitress, is also honored at the Canadian Film Awards. The story of 25 waitresses who all go under the name of Françoise Durocher, it is telecast on Radio-Canada's prime-time prestige series "Les beaux Dimanches".

Documentary Films

Documentary film-making by French Production continues to examine areas of public concern. A number of these documentaries reach mass audiences through telecasts over the Radio-Canada TV network. Among these are Chez nous c'est chez nous, a film depicting events which see 11 parishes or villages, colonized during the 30's, closed down or torn down and turned over for reforestation, and their inhabitants resettled in a project 80 per cent financed by the Federal Government and



administered by the Quebec Government; and Guérissez-nous du mal, which examines the phenomenon of folk medicine where thousands of Quebecers still await relief from their suffering at the hands of "healers".

Documentary Films (cont.)

In community distribution is Richesse des autres, a one-and-a-half-hour film that shows some aspects of mining in Quebec and Chile. Often sad but with touches of wry humor, the film concentrates on the miners in their daily lives, with their families, attending union meetings and expressing their feelings about their jobs.

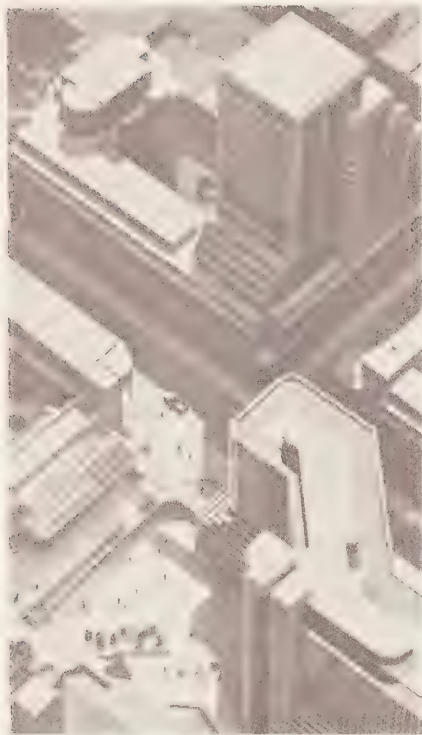
Two other films of wide public interest are completed. One, Des armes et les hommes, considers the psychology of carrying arms; the other, Les indrogables examines the reactions of people watching a TV program on drugs. The film-maker who made the very popular César et son canot d'écorce (César's Bark Canoe) follows this with Les raquettes, about an Indian who continues to practise the art of making snowshoes on the Manouane Reservation. Nearing completion is the first of a series of three films on the cultural and social impact of the James Bay hydro project.

Animation Films

The efforts to create a dynamic French animation unit are amply rewarded as the work of this unit begins to receive international acclaim. Balablok, a cartoon look at the futility of war when cubes or blocks and circles decide that everybody should look like them, is accepted in the short category competition at the Cannes International Film Festival. Another of this year's productions, Le vent, about the wonders of childhood and the whims of the wind, takes a Gold Medal at the first USA-International Animation Film Festival in New York, while Dans la vie was judged the best animated film in the 1972 Canadian Film Awards.

The French animation unit's work finds popularity in theatrical distribution. Among other cartoon films which please the public are Cheval à toute vapeur, in which a horse gets a humoristic explanation of the word "horsepower"; Tout écartillé, a whimsical film based on one of Robert Charlebois' songs; L'oeil, in which the hero is a one-eyed man whose life is a long series of conflicts with people who bear him no resemblance; and Tchou-Tchou, the story of a dragon, turned train in its sleep through the imaginative efforts of two children. The animated decor and characters are made of colored blocks.

Balablok



Urbanose

The work of Challenge for Change/Société nouvelle gains wider recognition and acceptance as two more government departments -- Manpower and Immigration, and Communications -- decide to join the program. This increases to nine the number of government departments or agencies who, along with the NFB, are represented on the interdepartmental committee that runs the program. The others are Agriculture, Secretary of State/Citizenship, Central Mortgage and Housing, Indian Affairs and Northern Development, Labour, National Health and Welfare, and Regional Economic Expansion.

Conceived as a catalyst of social change in which the citizens themselves can affect the decision-making process, Challenge for Change/Société nouvelle continues ever stronger along this path. Six new staff members with special experience in both media and community are stationed across the country to transmit to people at the community level the experience the program has gathered over the past few years.

Major focus of film projects this year is on the problems of our cities, mass transportation, and the impact of social change on women. "Urbanose", the series on urban problems is quickly "put to work" by civic groups following its prime-time showing on the CBC French-language network. It is one of the features of the Montreal Museum of Fine Arts' summer-long look at "The City". In Quebec City, an NFB distribution representative directs operation "Arrive en ville", using the series on cable television and community screenings to awaken the population to the subject of urban renewal. Quebec City newspapers and radio stations lend their full support.

While "Urbanose" probes megalopolis, an English-language film, Promises, Promises, looks at the problems and potentials of small towns. It details grass-roots involvement in the struggle for the continued survival of small towns on the Prairies, centering on a task force's work in the Drumheller area of Alberta. Three productions are completed in a series on urban transportation, a study of alternative solutions now being applied in Canadian cities. The films are distributed for maximum impact on urban planning specialists, citizen groups and decision makers. A Bus -- For Us details how citizens in an outlying suburb of Ottawa organized their own direct commuter bus service to the downtown core. Regina Telebus shows a city's imaginative response to public transportation needs in fringe areas -- radio-dispatched buses providing at-the-door pick-up service on demand. The third film, not yet titled, is shot in Toronto and deals with the wider ramifications of rapid transit systems in huge cities.

Work nears completion on the first four films in the "En tant que femmes" program. The films are directed by women and use women in the crews as much as possible. The idea is not to make films about women or women's liberation but rather productions that are in themselves a liberation movement. The films treat such subjects as parental responsibility, the emer-

gence of aspirations of liberation of a young woman from a middle class background, love and marriage in the life of a woman, and the role of the Quebec woman through the ages. Changing family and social structures are also examined in another series of English films nearing completion. Entitled "Working Mothers", it consists of 13 films of varying lengths and covers such subjects as "Women in the Labor Force", "Mothers are People", "Day Care" and "Extensions of the Family".

In its way, Le bonhomme is also a film on the condition of women. It is a true drama about a 42-year-old Montreal bus driver with 10 children who becomes a "drop-out", abandoning job, children and wife to live on a commune. His wife reacts violently and the documentary reveals the conflict between the aspirations for freedom and the repressive forces that reside in all of us. The film is given an extensive launching in Quebec City, with the film-maker participating with distribution representatives in over 150 screenings. It then plays a Montreal theater and goes into wide community distribution throughout Quebec.

The director of Un soleil pas comme ailleurs also is involved in the unprecedented distribution of his film showing the events in Bathurst, New Brunswick, in February 1972, when the Acadians rejected new regional development policies. Social animators launch the film in all parts of New Brunswick, and their intensive screenings are followed by telecasts on a private TV station and over the Radio-Canada network. The film-maker dialogues with viewers at the various screenings and answers questions on a hot-line TV show after the telecast.

The Challenge for Change/Société nouvelle's innovative Vidéo-graphe center in downtown Montreal winds up a productive year and prepares to continue operations in the new year under the sponsorship of the Quebec government.

As new forces, problems and ideas push forward in the 70's Challenge for Change/Société nouvelle responds by extending its research and collating materials for films that will take it into new areas -- changing concepts of work, land use, adaptation to leisure, and guaranteed annual income. For, as rapid change is now critically characteristic of Canadian society, Challenge for Change/Société nouvelle must adapt its program so that it can help alleviate the feeling of helplessness felt by individuals as a result of modern political, industrial and institutional structures.

Production Summary 1972-73

Motion Picture Films

produced by the National Film Board

	<u>Originals</u>	<u>Versions and Revisions</u>	<u>Sub-total</u>	<u>Total</u>
NFB Program:				
English	47	11	58	
French	35	10	45	
Bilingual	8	1	9	
Foreign	-	51	<u>51</u>	163
Sponsored Program:				
English	11	3	14	
French	11	17	28	
Bilingual	-	-	-	
Foreign	1	19	<u>20</u>	62
Co-production Program:				
English	6	1	7	
French	1	1	<u>2</u>	9

Other Motion Picture Items

produced by the National Film Board

	<u>Film Clips</u>	<u>Film Loops</u>	
NFB Program	52	-	52
Sponsored Program	29	2	31
Co-production Program	4	-	4

Picture Information and Visual Aids

produced by the National Film Board

	<u>Filmstrips</u>	<u>Slide Sets</u>	<u>Multi- media Kits</u>	<u>Slide Shows</u>	<u>Overhead Projectuals</u>	
NFB Program	15(E) 10(F)	13(bil)	-	-	2(bil)	40
Sponsored Program	6(E) 1(F)	-	-	4(multi)	-	11
Co-production Program	2(E) 2(F) 2(Cree) 3(tril)	2(tril)	1(E) 1(F) 1(Cree)	-	-	14

Total National Film Board completions 386

Produced under contract by commercial companies for Sponsored Program

	<u>Originals</u>	<u>Versions and Revisions</u>	<u>Sub-total</u>	
English Motion Picture Films	15	1	16	
French Motion Picture Films	-	10	10	
English Film Clips	13	-	13	
French Film Clips	-	7	<u>7</u>	46
Total number of production completions				<u>432</u>

National Film Board

Awards 1972-73

A cris perdus	Etrog for Best Cinematography, Canadian Film Awards, Toronto, Ontario.
Ashes of Doom	Gold Medal (Special Jury Award), International Film Festival, Atlanta, Georgia.
Atonement	Blue Ribbon Award, American Film Festival, New York, N.Y.
Bronze	Second Prize (Small Tapestry), Fifth Review of Museum Films, Museum of Kielce, Kielce, Poland.
Canada -- The Land / Canada -- Pays vaste	Diploma and Marble Plaque, International Festival of Films on Sport and Tourism, Kranj, Yugoslavia. Silver Bull, International Festival of Tourist Films, Palma de Mallorca, Spain.
Citizen Harold	Certificate of Merit, Educational Category, USA-International Animation Film Festival, New York, N.Y.
Cosmic Zoom	Diploma of Excellence, Technical Film Competition, International Union of Technical Cinematographic Associations, Berlin, East Germany.
Cycle	Honorable Mention, International Film Festival, San Francisco, California.



Citizen Harold



Death of a Legend



Evolution

National Film Board

Awards 1972-73 (cont.)

Dans la vie	Etrog for Best Animated Film, Canadian Film Awards, Toronto, Ontario.
Death of a Legend	Red Ribbon, American Film Festival, New York, N.Y. Diploma of Honor and Cygne Statue (Award of the University of Madrid), International Festival of Scientific and Educational Films, Madrid, Spain.
Don't Knock the Ox	Certificate of Merit, Film Critics and Journalists Association of Ceylon, Colombo, Sri Lanka.
Doodle Film	Silver Medal, International Film Festival, Atlanta, Georgia.
Epilogue	Diploma of Honor, Tehran International Film Festival, Tehran, Iran.
Espolio	Chris Statuette, Columbus Film Festival, Columbus, Ohio.
Evolution (bilingual)	Nomination, Academy of Motion Picture Arts and Sciences, Hollywood, California. Diploma of Merit, Melbourne Film Festival, Melbourne, Australia. Diploma of Honor, International Festival of Short Films, Cracow, Poland. Gold Medal (Animated Short Subject Category), International Film Festival, Atlanta, Georgia. Golden Statue and Diploma (Special Jury Prize), International Festival of Films for Children and Young Adults, Tehran, Iran. Iranian National Radio and Television Cup and Diploma, International Festival of Films for Children and Young Adults, Tehran, Iran. Certificate of Merit, Educational Category, USA-International Animation Film Festival, New York, N.Y.
Flight in White	Special Award of the International Jury and Diploma of Participation, International Film Competition "Tourfilm 72", Spindleruv Mlyn, Czechoslovakia.

National Film Board

Awards 1972-73 (cont.)



Françoise Durocher, waitress

Françoise Durocher, waitress



Half/Half/Three-quarters/Full

Etrog for Best TV Drama Film, Canadian Film Awards, Toronto, Ontario.

Craft Award (Etrog Certificate for Best Direction), Canadian Film Awards, Toronto, Ontario.

Craft Award (Etrog for Best Screenplay, original or adaptation), Canadian Film Awards, Toronto, Ontario.

Half/Half/Three-quarters/Full

Festival Trophy, Rassegna Internazionale del Documentario Marinaro, Milan, Italy.

Prize of the President of the Republic, CIDALC International Festival of Sports Films, Reims, France.

Silver Plaque, First Prize for Best Short in "Marine sportive -- série documentaire" Category, International Week of Nautical Cinema, Cartagena, Spain.

Hot Stuff

Grand Prix (Silver Praxinoscope), Educational Category, USA-International Animation Film Festival, New York, N.Y.

Gold Medal, Safety Category, International Film Festival, Atlanta, Georgia.

Diploma of Merit, Melbourne Film Festival, Melbourne, Australia.

Award for Best Education Film, International Animated Film Festival, Zagreb, Yugoslavia.

Bronze Plaque, National Committee on Films for Safety, Chicago, Illinois.

Diploma from International Council of Graphic Design Associations, West German International Festival of Short Films, Oberhausen, West Germany.

National Film Board

Awards 1972-73 (cont.)

The Huntsman

Award for Best Direction, Hemisfilm, San Antonio, Texas.

St. Finbarr Statuette (First Prize in Short Fiction Film Category), International Film Festival, Cork, Ireland.

Je chante à cheval...
avec Willie Lamothe

Etrog for Best TV Information/Public Affairs Film, Canadian Film Awards, Toronto, Ontario.

The Men in the Park

Second Award, Guadalajara International Short Film Festival, Guadalajara, Jalisco, Mexico.

Metadata

Diploma from International Council of Graphic Design Associations, West German International Festival of Short Films, Oberhausen, West Germany.

Métrofolle

Special Prize, International Festival of Documentary Film on the Natural Environment, Ville de Ouistreham-Riva-Bella, France

Mon oncle Antoine

Gold Medal and Diploma for Best Music, Mostra Internazionale del Film d'Autore, Bergamo, Italy.

Certificate of Merit, Film Critics and Journalists Association of Ceylon, Colombo, Sri Lanka.

National Film Board of Canada

Silver Boomerang for Best National Entry, Melbourne Film Festival, Melbourne, Australia.



Hot Stuff



Mon oncle Antoine

National Film Board

Awards 1972-73 (cont.)



Norman Jewison, Film Maker



Paradise Lost

Nell and Fred

Honorable Mention, National Council on Family Relations,
Minneapolis, Minnesota.

Norman Jewison, Film Maker

Miniature Silver Boomerang Special Prize, Melbourne Film
Festival, Melbourne, Australia.

Silver Hugo, Documentary Local Broadcast Category, International
Film Festival, Chicago, Illinois.

November / Novembre

Miniature Silver Boomerang Special Prize, Melbourne Film
Festival, Melbourne, Australia.

L'odyssée du Manhattan

Silver Anchor, Best Film in "Marine marchande -- série
documentaire" Category, International Week of Nautical Cinema,
Cartagena, Spain.

Pandora

Silver Medal, Experimental Live Action Category, International
Film Festival, Atlanta, Georgia.

Paradise Lost

Don Fabun Award for Film as Art, National Educational Film
Festival, Oakland, California.

A Propaganda Message /
Un message de propagande

Grand Prix (Gold Praxinoscope), Educational Category,
USA-International Animation Film Festival, New York, N.Y.

Question of Immunity

Best Film, Medical and Health Category, International Film
Festival, Montreal, Quebec, Canada.

National Film Board

Awards 1972-73 (cont.)

Sad Song of Yellow Skin

Best Film Award, Hemisfilm, San Antonio, Texas.

Jury Award: Gold Medal of the President of the Republic, Rassegna Internazionale del Documenta Rio Marinaro, Milan, Italy.

First Prize, Festival international du film l'homme, l'air et l'eau, Versailles, France.

Diploma of Merit, Melbourne Film Festival, Melbourne, Australia.

Street Musique (bilingual)

Molinillo de Oro, First Prize in the Special Techniques Category, Certamen Internacional de cine de animation, Barcelona, Spain.

Sur Vivre

Grand Prize, International Film Festival, Nyon, (Vaude), Switzerland.

Prize of the International Federation of Ciné-Clubs, International Film Festival, Nyon, Switzerland.

Synchromy / Synchromie

Blue Ribbon Award, Experimental Category, American Film Festival, New York, N.Y.

Certificate of Honor, Rockville, Maryland.

Miniature Silver Boomerang Special Prize, Melbourne Film Festival, Melbourne, Australia.

Cabildo de Plata, Most Original Film, Festival of Short Films, Buenos Aires, Argentina.



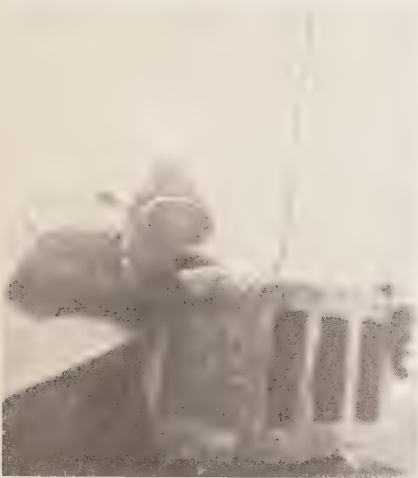
Street Musique



Sad Song of Yellow Skin

National Film Board

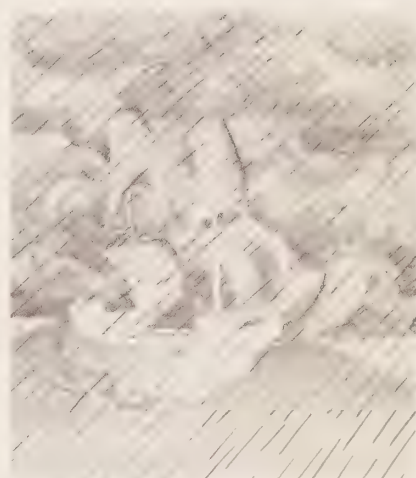
Awards 1972-73 (cont.)



The Sea



Temples of Time



Le vent

Temples of Time

Second Prize and Honorable Mention for Soundtrack, International Festival of Tourist Films, Tarbes Pyrenees, France.

Le temps d'une chasse

Craft Award (Etrog) for Best Cinematography, Features Category, Canadian Film Awards, Toronto, Ontario.

Craft Award (Etrog) for Best Sound Recording, Features Category, Canadian Film Awards, Toronto, Ontario.

Special Jury Award to Francis Mankiewicz, Canadian Film Awards, Toronto, Ontario.

This Is a Photograph

Etrog for Best Theatrical Short, Canadian Film Awards, Toronto, Ontario.

Craft Award (Etrog) for Best Sound Re-recording, Canadian Film Awards, Toronto, Ontario.

Total Approach

Certificate of Creative Excellence, U.S. Industrial Film Festival, Chicago, Illinois.

Le vent

Grand Prix (Gold Praxinoscope), Children's Category, USA-International Animation Film Festival, New York, N.Y.

National Film Board

Awards 1972-73 (cont.)

Wet Earth and Warm People

Craft Award (Etrog) for Best Sound Editing, Canadian Film Awards, Toronto, Ontario.

Craft Award (Etrog) for Best Sound Recording, Canadian Film Awards, Toronto, Ontario.

Honorable Mention, International Film Festival, San Francisco, California.

Diploma of Merit, Melbourne Film Festival, Melbourne, Australia.

Bronze Medal, Feature Category, International Film Festival, Atlanta, Georgia.

What Is Life?

Chris Statuette, Columbus Film Festival, Columbus, Ohio.

Where Have All the Farms Gone?

Red Ribbon, Technology Category, American Film Festival, New York, N.Y.

Zikkaron (bilingual)

UNIATEC Award for Technical Excellence, Cannes, France.

Two world "firsts" are among a number of major technical developments that make 1972-73 an unusually fruitful year for the Technical and Production Services Branch. Patents are applied for on two inventions: a Time Index System, and a process for the editing of half-inch videotape.

The Time Index System is one of the Board's most important research projects. It is a silent and more accurate method of synchronizing audio and visual elements in film-making and is more flexible than the clapper board. Camera and sound recorder independently put down a time code on the film and tape during shooting. The time codes are read electronically during the synchronization of picture and sound, providing exact sound-picture matching for the editor. News of the invention spreads to Europe following presentation of a paper on the development at Society of Motion Picture and Television Engineers meetings in Los Angeles, Toronto and Montreal. The Board is invited to make a presentation in England in June.

The process for editing half-inch videotape recordings is designed to avoid the previous tedious and time-consuming procedure in which clean picture cuts at precisely the right time are too dependent on guesswork and good luck. The new process eliminates the guesswork and provides a system for automatic editing of the tape. Papers are presented before several section meetings of the Society of Motion Picture and Television Engineers.

Other innovations include:

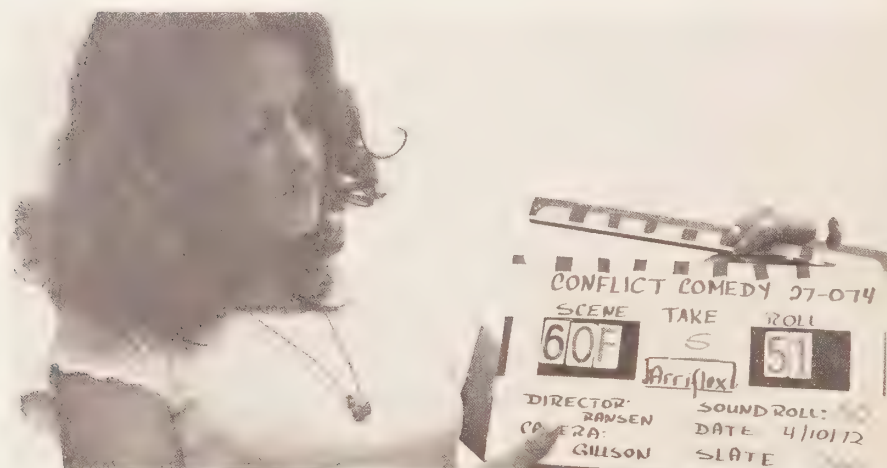
- A new process for "filling in" film scratches. This increases the printing life and maintains the quality of negatives from which many prints must be made.
- The successful recording of single frame on half-inch videotape. This allows immediate playback for testing animation sequences, an advantage over the longer method of awaiting processing and printing of film.
- Development of hydrophones for communication between divers, and between the surface and divers during underwater shooting. The hydrophones are successfully used on several productions, and include sequences shot under the Arctic ice. A special adaptation of two units is used for tracking whales during darkness.

In addition to providing technical services for the NFB, the branch also does audio-visual consulting, and design and specifications work for other government departments. A major project involves the Victoria Museum in Ottawa, which is being renovated to accommodate the Museum of Natural Sciences and the Museum of Man. Engineering design services are provided on a consulting basis for audio-visual displays, exhibit lighting and acoustics for the 16 halls in the Museum.

Technical and Production Services (cont.)

Another interesting project is the design and development of mobile closed-circuit television systems for a Canadian International Development Agency program in Tunisia. Native technicians will be trained under NFB supervision in the use of these systems, which are designed to help the Tunisian government put practical and easily understood information into the hands of farmers in order to improve agricultural yield.

Technical bulletins describing many NFB innovations are circulated to the private industry and papers are presented at SMPTE sectional meetings to spread the word. The private industry also benefits from the Board's new research associate membership in the Association of Motion Picture and Television Producers, Inc., enabling the NFB to publish and circulate all Association technical reports in English and French to the Canadian film industry.



Synchronizing sound and picture, using the clapper board.



The new Time Index System for synchronization.

Technical Operations Summary 1972-73

	<u>1972-73</u>	<u>1971-72</u>
<u>Motion Picture Laboratories</u>		
Footage processed:		
35mm Black and White	390,000	455,000
35mm Color	3,443,000	3,610,000
16mm Black and White	6,335,000	8,503,000
16mm Color	<u>16,450,000</u>	<u>13,871,000</u>
Total footage	<u>26,618,000</u>	<u>26,439,000</u>
8mm footage	271,000	447,000
<u>Negative Cutting:</u>		
Hours invoiced	15,015	16,600
<u>Camera</u>		
Hours of original footage shot:		
35mm Black and White	3	-
35mm Color	92	89
16mm Black and White	63	142
16mm Color	<u>856</u>	<u>478</u>
Total hours	<u>1,014</u>	<u>709</u>
Location hours invoiced	53,482	42,419
<u>Stage</u>		
Recovered hours	5,112	4,917
<u>Sound Recording and Projection</u>		
Studio hours invoiced	4,000	3,579
Location hours invoiced	21,840	19,794
Re-recording footage	1,424,225	1,541,475
Optical Transfer (reels)	1,335	1,598
Transfer hours invoiced	5,480	4,973
Screening hours invoiced	7,713	6,906
Hours of VTR shot (assuming one exposure)	1,024	1,898
<u>Engineering</u>		
Hours invoiced	25,076	26,460
<u>Animation, Opticals and Title Photography</u>		
Footage shot	402,457	320,069
Filmstrips shot	112	93
Filmstrip negatives	425	291
Filmstrip hours invoiced	1,504	1,427
Optical production hours invoiced	8,501	6,974
Animation production hours invoiced (filmstrips included)	10,236	9,401
<u>Titling</u>		
Hours invoiced	7,951	6,493

Distribution

The aim of the Distribution Branch is to exhibit the Board's films as widely as possible in Canada and abroad, and also to channel films of a more specialized nature to those audiences that have specific needs and interests. Total world audience for NFB productions is estimated at well over 700,000,000 people.

Major concern is keeping up with the increasing demand for films in Canada. Available staff and print supplies in the 27 NFB libraries across the country cannot cope alone, but the policy of cooperating with public libraries goes a long way toward improving the situation.

Last year the NFB decided to offer a 50 per cent discount on print purchases to those public libraries that contract with the Board to serve the general public. Almost 50 library systems, encompassing over 100 libraries and branches, take advantage of the new policy. Sales of prints to libraries jump some 2,000 copies over the previous year. With these extra prints and library personnel working to meet community film needs, distribution figures for the year see a substantial upsurge. A 30 per cent discount on volume purchases of NFB films is offered to schools and school boards to encourage them to meet their own increasing demands.

Film Loans

The resources of the 27 NFB offices in Canada that loan films without charge directly to the public are further strained by an increase in the number of requests. Bookings climb to 385,297 -- an increase of 20,000 from the previous year. To help meet this demand on its resources, the branch continues to set up innovative self-service libraries in some Board offices, consequently handling a higher volume of film loans per employee.

Among films most in demand in Canada are Helicopter Canada, The Railrodder, The Rise and Fall of the Great Lakes, Paddle to the Sea, Neighbors, Dimensions, Vogue-à-la-mer, La terre est habitée!, Au pays de King Size, Pas de deux, Evolution, The Boy Next Door/Le petit voisin and Volleyball.

Abroad, the Board's films are loaned without charge to the public through posts of the Department of External Affairs. 16mm screenings through this avenue increase to some 430,000, up 5,000 from the previous year. Norman McLaren continues to be the NFB's most popular film-maker abroad. His A Chairy Tale is shown 4,686 times, just squeaking by another of his works, Neighbors, which had been the leader in the previous year. Other popular titles abroad are The Musical Ride, Helicopter Canada, The Ride, Beaver Dam, Le Merle and Maboule.

In the Theaters

Theatrical distribution in Canada continues at a high rate. There are 11,505 bookings of 35mm films, slightly under last year's record of 12,068 but high enough to make it the second best year for theatrical films. In addition, there are 6,391

Distribution (cont.)



Première of Taureau



Première of Taureau

16mm commercial bookings during the year, bringing the total theatrical bookings in 1972-73 to 17,896, surpassing last year's record of 16,655.

Mon oncle Antoine, in its second year of release, maintains its status as the Board's most successful feature, achieving 179 bookings. As well, it is now in distribution in the USA, France, England, Belgium and Switzerland. Ixe-13 is the next most popular theatrical feature. Three new French feature films, Taureau, Et du fils and Le temps d'une chasse, and an English feature-length documentary, Cry of the Wild, go into theatrical distribution during the year.

The most-popular short subjects in Canadian theaters are Charlie Squash Goes to Town, Fort Who?, Blake, Doodle Film, Capture, Cold-rodders/Motoneige and Boomsville. A number of shorts that went into distribution this year gain instant popularity. Among these are Hot Stuff, Trafficopter, Evolution and Here Is Canada.

Abroad, 176 films are sold for theatrical distribution, bringing to 2,772 the number of titles under contract for showing in 134 countries.

On Television

Highlight of the television year in Canada is the Adieu Alouette series. Distribution Branch conducts an extensive promotion campaign to build audiences for the telecasts on the CBC-TV network. Advance press screenings in major cities across the country, often with the film-makers present, result in numerous excellent reviews, articles praising the concept and content of the series, and interviews in newspapers and on radio and TV. Promotion mailings to schools, libraries and community organizations also help alert a wide segment of the public to the programs.

Distribution (cont.)

Radio-Canada, the French network of the CBC, uses several NFB features on its late-night "Cinéma canadien" series and spot-lights Board documentary films in its "Documentaire canadien" series.

An important milestone is the televising of two major documentaries by the private French-language network, TVA. The films are Je chante à cheval avec Willie Lamothe, an examination of the phenomenon of this French-Canadian "cowboy", and Peut-être Maurice Richard, a look at the life of one of hockey's all-time greats.

While telecasts of NFB films in prime time on the CBC increase this year, the end of the CBC's day-time program "Double Exposure" eliminates an important user of Board films, and the number of spot bookings decreases.

Abroad, TV stations and networks buy 513 films during the year, bringing the number of NFB titles under contract to foreign television to 7,986. Important advances are in the United States, where 39 films are sold as compared to 19 in 1971-72; in Pakistan, where features and shorts are now being bought on a fairly regular basis; and in Bombay and New Delhi, where All India Radio averages at least one NFB film each week. The Netsilik Eskimo series and Death of a Legend prove very popular in Japan, Germany and France. The BBC judges the film You Are on Indian Land sufficiently important to break its rule against black-and-white films on its prestigious "Late Night Line-Up" network program.

Travel Films

The Board operates the Canadian Travel Film Program for the Canadian Government Travel Bureau. There are two aspects to the program: one is to persuade Canadians to spend more of their holidays in their own country, and the second is to attract more foreign visitors to Canada. The Travel Bureau pays the NFB for all activities undertaken on this program.

A highlight of the year is the dramatic 50 per cent increase in the number of telecasts of travel films in the United States, from 6,063 in 1971-72 to a record 9,155. Much of the increase results from the growth of cable television systems. Television bookings at the San Francisco office total 350 for each month of the final quarter, while the Chicago office reports 300 bookings per month.

Print Sales

Sales of 16mm prints in Canada jump 32 per cent, from 6,707 to a record 8,887, as a result of the Board's policy to encourage public libraries to expand their film services to their communities. An additional 2,226 prints are sold to Federal Government departments.

Best-sellers in Canada are The Ballad of Crowfoot, Help Is..., Evolution, The Owl and the Lemming, The Rise and Fall of the

Great Lakes, Cross-country Skiing/Ski de fond, November/Novembre and Dimensions. An encouraging sign is the best-seller status of Death of a Legend. Previously the greater cost of hour-long color productions prevented wide sale of such films.

Abroad, print sales hold their own in a difficult market. As usual, the United States is responsible for the largest part of international sales. An important event in Brazil is the signing of an agreement with Didacta Educacionais S.A., a subsidiary of Brazil's largest and most progressive educational publishing house. Didacta, with offices in eight major cities, should provide active promotion of NFB films to Brazil's growing population of over 100,000,000. This agreement completes NFB sales representation in the six major countries of South America.

Six films from the 21-part Netsilik Eskimo series lead sales abroad. Other best-sellers include Boomsville, Phoebe, Neighbors, A Chairy Tale, The Summer We Moved to Elm Street and The Origins of Weather.

Special Programs

An important part of the Branch's work involves community programming and special events as a means of widening the scope of NFB distribution and of fostering further the Board's impact on the film public. Special events of note this year are:

- Media Mosaic, in conjunction with the Ontario Film Society. Some 120 educators from across Canada spend a week at Montreal headquarters, taking part in sessions concerning different aspects of media, viewing NFB films, and generally familiarizing themselves with how Board productions can be put to better use in their own educational systems.
- A conference on "Man and Resources", sponsored by the Canadian Council of Resource Ministers. NFB operates an audio-visual center and projects some 30 films on the environment for the 300 participants.
- Collaboration with the Royal Ontario Museum in Toronto on a weekly "ROM Presents NFB" series. The series runs 30 weeks, and 102 NFB titles are screened to an average audience of 175 persons per program. Audience reaction is very favorable and another series is projected for the new year.
- Collaboration with the new Communications Studies Department of Simon Fraser University in Burnaby, B.C. A simple request for film preview service grows into an ongoing program where NFB films are screened and discussed regularly in several courses at the University.
- "Selecto-Vision", in conjunction with a cable system in suburban Montreal. A nine-day NFB festival is held, giving the system's subscribers an opportunity to select themselves the films to be shown. A publicity campaign brings the titles and descriptions of 84 films to the attention of subscribers and they are asked

Distribution (cont.)

to vote on what films they want shown and at what time. The festival runs from 5:30 p.m. to midnight each day. More than 56 hours of film are programmed, and some films are shown as many as seven times. Over 10 per cent of the cable system's 5,247 subscribers take time out to phone in their appreciation of this innovative programming.

- A summer student program, aimed at reaching the largest possible number of people who do not ordinarily have access to NFB productions. Across the country, 108 students entertain 672,628 people at 8,350 screenings. On the Prairies alone, 19 students bring films to some 200,000 people in old age homes, hospitals, summer camps, zoos, parks, shopping centers and fairs. In Quebec, students run the NFB Pavilion at Man and His World, averaging 8,430 viewers each week of the show's run. In Ontario 35 students program films in Polish, Ukrainian, Italian, German and Dutch as well as in English and French. All-day festivals are held in Vancouver, and students travel the backroads to bring the Board to isolated villages, mining towns and small settlements in the British Columbia interior. In the Atlantic Provinces, Canadians see more of Canada through screenings in fishing villages, psychiatric hospitals, bars, factories and hostels. Visitors to Canada are not forgotten; they are reached through special programs in camping grounds, on ferries, on beaches, and wherever tourists congregate.

A number of events abroad also provide stimulus for wider distribution of NFB films. For the first time, a conference is held at the Board's London office for film librarians working in diplomatic posts in seven countries: the United Kingdom, West Germany, Holland, Iceland, Norway, Denmark and Finland. Officers from External Affairs in Ottawa, the High Commission in London and NFB in Montreal and London also participate. Such valuable exchanges of views lead to better understanding of the role of film libraries abroad, and better utilization of them. A similar meeting is held in Paris for the film librarians of the Embassy and the Consulates in Bordeaux and Marseilles. The Paris office also collaborates with the Canadian Cultural Center in Paris, and at least one program of NFB films is shown each month.

What NFB films mean to people abroad is suggested by a note from a Canadian University Service Overseas (CUSO) teacher employed in the Zambia Ministry of Education. "Your experiment of sending films to us has been a successful one," she says. "It has been a tremendous contribution to the unit and has made my work here as a member of CUSO more effective. Please accept our thanks." The letter refers to films on geography and life in Canada, and NFB films on Africa which were sent to Zambia for use on educational television. A final note from the teacher, referring to a news magazine program, states that "without the NFB films this program would not have been possible."



At the NFB Pavilion, Man and His World.

Distribution Summary 1972-73

Theater Bookings

		<u>Total</u>
Canada:		
35mm		12,500
16mm		6,391
		<u>17,896</u>

	<u>Titles sold</u> <u>1972-73</u>	<u>Total Titles</u> <u>on contract</u>
Abroad:		
United States	43	
Europe (including United Kingdom)	85	2,500
Central and South America	-	170
Africa	28	1,000
Asia	-	0
Australia and New Zealand	20	1,000
	<u>176</u>	<u>5,670</u>

Television

	<u>English</u>	<u>French</u>	<u>Portuguese</u>
Canada:			
Telecasts (including Travel)	<u>5,051</u>	<u>1,430</u>	<u>6,481</u>

U.S.A.

Travel telecasts	<u>1,000</u>
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	<u>Titles sold</u> <u>1972-73</u>	<u>Total Titles</u> <u>on contract</u>
Abroad:		
United States	43	
Europe (including United Kingdom)	85	2,500
Central and South America	-	170
Africa	28	1,000
Asia	-	0
Australia and New Zealand	20	1,000
	<u>176</u>	<u>5,670</u>

Distribution Summary 1972-73 (cont.)

Print Distribution (NFB productions)

	<u>Sales</u>			<u>Loans</u>
	<u>Fed. Govt.</u>	<u>Other</u>	<u>Total</u>	
Canada:				
16mm Prints	2,226	8,887	11,113	4,403
Filmstrips	731	51,681	52,412	83
Slide Sets	331	15,279	15,610	39
8mm Prints	58	5,038	5,096	-
Multi-media Kits	10	1,202	1,212	5
Overhead Projectuals	13	900	913	-

	<u>Sales</u>	<u>Loans</u>
Abroad:		
16mm Prints	10,321	2,425
Filmstrips	21,155	125
Slide Sets	2,343	100
8mm Prints	41,485	45
Multi-media Kits	36	6
Overhead Projectuals	-	-

16mm Distribution

Canada:	<u>Bookings</u>
British Columbia (including Yukon)	46,453
Prairie Provinces (including N.W.T.)	112,870
Ottawa/Hull	25,183
Ontario	48,890
Quebec	91,824
Atlantic Provinces	60,077
	<u>385,297</u>

Abroad:	<u>Screenings</u>	<u>Attendance</u>
United States	307,505	13,957,633
Europe (including United Kingdom)	136,690	9,954,653
Asia	139,496	29,724,726
Australia and New Zealand	13,382	906,499
Africa	44,654	4,744,497
Central and South America	89,143	11,372,471
	<u>730,870</u>	<u>70,660,479</u>

The main divisions of the Ottawa Services Branch are the Sponsored Program Division, the Still Photography Division, and the Canadian Government Photo Centre. In addition, the branch director's office represents the NFB at various levels of government and on government committees. This year, too, sees the continuation of special tasks in connection with the development of a new national film-videotape policy by the Secretary of State Department.

Sponsored Program Division

Reorganization of the Division continues. Its creative and technical resources are strengthened in order to provide government departments and agencies with more effective counselling and production supervision in the area of their film, videotape and audio-visual programming.

This year an increased proportion of the work for sponsors is contracted to private film-makers through the process of tendering. More service operations and release printing of departmental films goes to commercial studios and laboratories. Projects commissioned by government departments and agencies amount to \$3,201,409. About 42 per cent of this work (\$1,319,263) is contracted to the private sector of the Canadian film industry -- well on the way to reaching the Board's policy goal of assigning 50 per cent of the dollar volume of government department sponsored films to private Canadian film-makers by 1974.

During the year, the NFB production branches complete 62 films for government departments or agencies, while commercial companies on contract from the Board complete another 26. In addition, there are 9 films co-produced by the Board and government departments. The Board also produces 26 public service clips for television, while private producers turn out 20 clips, and 4 are co-produced by the NFB and departments.

Still Photography Division

The Still Photography Division brings public awareness to the relatively unknown talent of the many established Canadian photographers and also to the growing number of emerging younger artists. The Photo Gallery in Ottawa produced three major exhibitions this year: People of Many Lands, Open Passport and Earth Visions.

Groups of photographs are selected to form travelling photographic exhibitions and are circulated, with increasing demand, to art galleries, public libraries, educational institutions and other interested organizations. This travelling exhibition program, in Canada as well as abroad, provides many people with a rich visual exposure to many aspects of our country -- the beauty of the landscape, the varied character of the people, and above all, the broadening talent of our photographic artists.

Ottawa Services (cont.)

Audio-visual slide shows remain very popular and are shown at international conferences on environmental problems, fisheries and the United Nations Food and Agriculture Organization. Another area of involvement is the exhibition of photographs at the Canadian Government Conference Centre in Ottawa. So well received is this show that the Conference Centre offers the entire building to the Still Photography Division to display photographs during the summer of 1973.

A summer student project leads to the planning and organization of a major exhibition: "Canada: c'est quoi?/Canada: What is it?" As another part of the project, ten photography students from various parts of Canada are given eight-week assignments to photograph "creative Canadians" -- artistic people of their own choice.

Canadian Government Photo Centre

A new addition is made to the NFB's popular Image book series, as Les ouvriers is published as Image 10.

The Centre was established in 1965 to supply federal government departments and agencies in Ottawa with all still photo processing and printing other than those that are scientific or highly specialized.

About 100 departments or agencies are supplied this year with various photographic services, from 35mm slides to photo murals including a giant color mural measuring 19 feet by 10 feet. The Centre continues to provide custom quality enlargements for the photographic presentations at the NFB Photo Gallery, and to produce the wide variety of photographic materials required by Expositions Canada for exhibitions, trade fairs and displays representing Canada at home and abroad. Achievements also include mechanizing slide and black-and-white negative processing as well as color printing for standard-size enlargements up 8" x 10". In color printing, the Photo Centre is among the first to convert from five-step to three-step chemistry utilizing water-resistant photo paper.

The Centre is asked to take part in a survey of the federal audio-visual facilities and equipment along the lines of the Centre's 1971 photographic survey. This is completed in November and goes to an interdepartmental committee for study.



At the opening of the Photo Gallery's exhibition, *Earth Visions*.

This year the average regular staff, including the Government Photo Centre, is 908, an increase of 11 employees over the past year.

Twelve employees retire this year under the provisions of a more liberal superannuation policy. Some 120 new employees join the NFB, mostly in clerical capacity, and 65 change jobs. The turnover rate is 12.2 per cent.

Collective agreements are negotiated and signed with the Professional Institute of the Public Service and with two categories of the Public Service Alliance. All employees are now covered by Federal Unemployment Insurance.

An analysis of the Board's over-all training needs is made by the Public Service Commission's Bureau of Staff Development and Training. This agency also provides training for 36 employees in management topics, while many other employees receive instruction in a variety of work-related subjects. Reimbursement in whole or in part for formal studies pursued in free time is provided for an increased number of the staff.

Students employed under the summer jobs program triple in number over last year. Some 229 young men or women work on projects related to their fields of study. All provinces are represented among the students selected. The results of the student employment project again proves most satisfying.



Production Completions 1972-73

Motion Picture Films produced by the National Film Board

NFB Program — English Originals

About Conception
and Contraception
11 minutes 7 seconds
color 16mm

Adelaide Village
14 minutes 32 seconds
color 35mm & 16mm

Backyard Theater
two versions
27 minutes 8 seconds
color 16mm

Bannerfilm
9 minutes 44 seconds
color 35mm & 16mm

Beware, Beware, My Beauty Fair
28 minutes 34 seconds
color 16mm

Beyond Kicks
28 minutes 35 seconds
color 16mm

Bloodsugar
29 minutes 4 seconds
color 16mm

The Cartoon Film
28 minutes 12 seconds
color 16mm

Challenge for the Church
27 minutes 14 seconds
color 16mm

Cry of the Wild
88 minutes 4 seconds
color 35mm & 16mm

Le Devoir -- Part 1: 1910-1945
Do What You Must
27 minutes 50 seconds
color 16mm

Le Devoir -- Part 2: 1945-1973
The Quiet Revolution
26 minutes 50 seconds
color 16mm

A Fable by Aesop:
The North Wind and the Sun
2 minutes 53 seconds
color 35mm

The Family That Dwelt Apart
7 minutes 55 seconds
color 35mm

La Gastronomie
27 minutes 23 seconds
color 16mm

Goodbye Sousa
17 minutes 3 seconds
color 16mm

Gore Road
8 minutes 23 seconds
color 16mm

Grierson
57 minutes 50 seconds
color 16mm

He's Not the Walking Kind
28 minutes 5 seconds
color 16mm

In Our Own Way
27 minutes 12 seconds
color 16mm

Just Another Job
27 minutes 8 seconds
color 16mm

A Little Summermusik
8 minutes 34 seconds
color 35mm & 16mm

Mudflats Living
28 minutes 30 seconds
color 16mm

OK... Camera
27 minutes 37 seconds
color 16mm

180 Is Max
16 minutes
color 35mm & 16mm

One Hand Clapping
9 minutes 37 seconds
color 35mm & 16mm

Paul Kane Goes West
14 minutes 28 seconds
color 35mm & 16mm

Perception -- Structure or Flow
14 minutes 35 seconds
color 35mm & 16mm

Pinscreen
38 minutes 44 seconds
color 16mm

La Québécoise
27 minutes 10 seconds
color 16mm

Station 10
57 minutes 50 seconds
color 16mm

The Sunny Munchy Crunchy
Natural Food Shop
9 minutes 57 seconds
color 16mm

Tour en l'air
49 minutes 32 seconds
color 16mm

Under the Rainbow
10 minutes 2 seconds
color 35mm

The Underground Movie
14 minutes
color 35mm & 16mm

Une Job Steady... Un Bon Boss
two versions
27 minutes 17 seconds
color 16mm

The Ungrateful Land
27 minutes 10 seconds
color 16mm

Who Were the Ones?
7 minutes 28 seconds
color 35mm & 16mm

Why I Sing...
57 minutes 6 seconds
color 16mm

Production Completions 1972-73 (cont.)

Motion Picture Films produced by the National Film Board

NFB Program — English Originals (cont.)

Challenge for Change:

A Bus -- For Us

14 minutes 35 seconds

color 16mm

A Memo from Fogo

41 minutes 55 seconds

color 16mm

The Question of

Television Violence

56 minutes

color 16mm

A Crowded Wilderness

8 minutes 59 seconds

color 16mm

Promises, Promises...

29 minutes 20 seconds

color 16mm

Regina Telebus

19 minutes 27 seconds

color 16mm

Motion Picture Films produced by the National Film Board

NFB Program — French Originals

Les allées de la terre

71 minutes 17 seconds

color 16mm

Mon numéro 9 en or

4 minutes 45 seconds

black-and-white 35mm & 16mm

Société nouvelle:

Citoyen nouveau: services
juridiques communautaires

28 minutes 17 seconds

black-and-white 16mm

Le bleu perdu

7 minutes 30 seconds

color 35mm & 16mm

O, ou L'invisible enfant

66 minutes 37 seconds

color 16mm

Un soleil pas comme ailleurs

47 minutes

color 16mm

Le bonhomme

58 minutes 55 seconds

color 16mm

Gr... Liberté

112 minutes 24 seconds

color 35mm

Urbanose series

14 films:

26 minutes 50 seconds

1 film:

34 minutes 25 seconds

black-and-white 16mm

Chez nous c'est chez nous

81 minutes 2 seconds

color 16mm

Richesse des autres

94 minutes 22 seconds

color 16mm

Des armes et les hommes

57 minutes 50 seconds

color 16mm

Taureau

97 minutes 1 second

color 35mm & 16mm

Elisa

ou Les inquiétudes d'Elisa

17 minutes 35 seconds

color 35mm & 16mm

Le temps d'une chasse

97 minutes 45 seconds

color 35mm & 16mm

Françoise Durocher, waitress

29 minutes

color 16mm

Tendresse ordinaire

82 minutes 11 seconds

color 35mm

Guérissez-nous du mal

27 minutes 55 seconds

color 16mm

Tout écartillé

5 minutes 55 seconds

color 35mm & 16mm

Un cheval à toute vapeur

8 minutes 9 seconds

color 35mm

Le vent

9 minutes 23 seconds

color 35mm & 16mm

Production Completions 1972-73 (cont.)

Motion Picture Films produced by the National Film Board

NFB Program — Bilingual Originals

<u>Air!</u> 2 minutes 3 seconds color 35mm & 16mm	<u>Eye / L'oeil</u> 8 minutes 11 seconds color 35mm & 16mm	<u>Street Musique</u> 8 minutes 45 seconds color 35mm & 16mm
<u>Balablok</u> 7 minutes 27 seconds color 35mm	<u>Mirage</u> 5 minutes 47 seconds color 16mm	<u>Tchou Tchou</u> 13 minutes 52 seconds color 35mm & 16mm
<u>Centaur / Centaure</u> 10 minutes 3 seconds color 35mm & 16mm		<u>Valley of the Moon</u> <u>La vallée de la lune</u> 4 minutes 36 seconds color 35mm

Motion Picture Films produced by the National Film Board

NFB Program — English Versions and Revisions

<u>All Stakes Are Down, No More Bets</u> 15 minutes 50 seconds color 16mm	<u>Hard Rider</u> three versions 57 minutes 50 seconds color 16mm	<u>"There Are Others Worse Off than Us..."</u> 57 minutes 37 seconds black-and-white 16mm
<u>Cries from Within</u> 45 minutes 15 seconds color 16mm	<u>Question of Immunity</u> 13 minutes 4 seconds color 35mm & 16mm	<u>We Are All... Picasso!</u> 58 minutes 5 seconds color 16mm
<u>The Egg</u> 4 minutes 57 seconds color 35mm & 16mm	<u>Series 4</u> 7 minutes 29 seconds color 16mm	<u>Wind</u> 9 minutes 23 seconds color 35mm & 16mm

Motion Picture Films produced by the National Film Board

NFB Program — French Versions and Revisions

<u>Ainsi vint la mort</u> 14 minutes 9 seconds color 35mm & 16mm	<u>L'écran d'épingles</u> 38 minutes 44 seconds color 16mm	<u>Les oiseaux mécaniques</u> 16 minutes color 35mm
<u>Conception et contraception</u> 11 minutes 15 seconds color 16mm	<u>Fin d'un jour d'été</u> 8 minutes 50 seconds color 16mm	<u>Propos sur l'immunité</u> 13 minutes 4 seconds color 35mm
<u>Dans un parc</u> 6 minutes 13 seconds black-and-white 35mm & 16mm	<u>Le genou mécanique</u> 21 minutes 45 seconds color 16mm	<u>Un voyage en Inde</u> 49 minutes 30 seconds color 16mm
	<u>Hommage à Monsieur Bell</u> 15 minutes 50 seconds color 35mm	

Production Completions 1972-73 (cont.)

Motion Picture Films produced by the National Film Board

NFB Program — Bilingual Revision

Temples of Time

Temples du temps

26 minutes 45 seconds

color 35mm & 16mm

Motion Picture Films produced by the National Film Board

NFB Program — Foreign Versions and Revisions

About Flowers

Mandarin

Malay

6 minutes 54 seconds

color 16mm

Agriculture Canada

Portuguese

26 minutes 25 seconds

color 16mm

Aircraft in Forest Fire Control

Spanish

27 minutes 15 seconds

color 16mm

Angotee:

The Story of an Eskimo Boy

Thai

31 minutes 27 seconds

color 16mm

Agua Rondo

Portuguese

10 minutes 33 seconds

color 16mm

The Bear and the Mouse

Mandarin

Malay

8 minutes

color 16mm

Bighorn

Spanish

10 minutes 53 seconds

color 16mm

The Catch

Spanish

17 minutes 45 seconds

color 16mm

A Chairy Tale

Mandarin

10 minutes 36 seconds

black-and-white 35mm

Change in the Western Mountains

Japanese

12 minutes 39 seconds

color 16mm

The Changing Wheat Belt

Mandarin

13 minutes 56 seconds

color 16mm

Crossbreeding for Profit

Tamil

12 minutes 19 seconds

black-and-white 16mm

D N A

Bengali

10 minutes 59 seconds

Portuguese

11 minutes 2 seconds

color 16mm

Element 3

Polish

Portuguese

46 minutes 29 seconds

Urdu

46 minutes 34 seconds

color 16mm

Eskimo Artist: Kenojuak

Bengali

Urdu

20 minutes 17 seconds

color 16mm

Fields of Space

Bengali

18 minutes 57 seconds

Hindi

18 minutes 59 seconds

color 16mm

5000 Miles

Japanese

19 minutes 39 seconds

color 16mm

The Flower and the Hive

Urdu

12 minutes

color 16mm

Forest Regions of Canada

Spanish

17 minutes 32 seconds

color 16mm

The Great Toy Robbery

Thai

7 minutes 5 seconds

color 16mm

Harvest Time

Urdu

10 minutes 57 seconds

black-and-white 16mm

Hot Stuff

German

9 minutes 46 seconds

color 35mm & 16mm

I Am a Country

Mandarin

25 minutes 24 seconds

color 16mm

Production Completions 1972-73 (cont.)

Motion Picture Films produced by the National Film Board

NFB Program — Foreign Versions and Revisions (cont.)

In One Day

Japanese

17 minutes 30 seconds

Spanish

Portuguese

17 minutes 32 seconds

color 16mm

Isotopes in Action

Turkish

27 minutes 43 seconds

color 16mm

Juggernaut

Spanish

28 minutes 7 seconds

color 16mm

The Manhattan Odyssey

Spanish

8 minutes 5 seconds

color 16mm

Nahanni

Bengali

Urdu

18 minutes 50 seconds

color 16mm

Paddle to the Sea

Thai

28 minutes 19 seconds

Turkish

28 minutes 17 seconds

color 16mm

Science for the Farmer

Spanish

28 minutes 44 seconds

Urdu

28 minutes 42 seconds

color 16mm

The Sea

Japanese

Portuguese

28 minutes 54 seconds

color 16mm

A Special Place

Portuguese

13 minutes

color 16mm

Three Country Boys

Thai

28 minutes 20 seconds

black-and-white 16mm

Three Farmers

Urdu

28 minutes 20 seconds

color 16mm

Universe

Thai

27 minutes 57 seconds

black-and-white 16mm

World in a Marsh

Tamil

21 minutes 34 seconds

color 16mm

Ti-Jean Goes Lumbering

Thai

15 minutes 49 seconds

color 16mm

To See or Not to See

Spanish

15 minutes 4 seconds

color 16mm

Motion Picture Films produced by the National Film Board

Sponsored Program — English Originals

Exeter

28 minutes 40 seconds

color 16mm

(National Gallery of Canada)

Family Planning in Ghana

27 minutes 7 seconds

color 16mm

(Canadian International Development Agency)

From the Middle of Nowhere

27 minutes 42 seconds

color 16mm

(Regional Economic Expansion)

Investigational Procedures

32 minutes 38 seconds

color 16mm

(R.C.M.P.)

Light to Starboard

47 minutes 36 seconds

color 16mm

(Transport Canada -- Marine)

The Nixon Visit

18 minutes 30 seconds

color 16mm

(R.C.M.P.)

Offshore

19 minutes 46 seconds

color 35mm

(Energy, Mines and Resources)

On Power Refuelling

13 minutes 8 seconds

color 16mm

(Atomic Energy of Canada)

Operational Undercover Training

-- Drugs

18 minutes 32 seconds

color 16mm

(R.C.M.P.)

The Second Arctic Winter Games

28 minutes 7 seconds

color 16mm

(National Health and Welfare)

The Sloane Affair

53 minutes 27 seconds

color 16mm

(National Revenue)

Production Completions 1972-73 (cont.)

Motion Picture Films produced by the National Film Board

Sponsored Program — French Originals

Formation en administration
des affaires: techniques
nouvelles d'animation

28 minutes 34 seconds
black-and-white 16mm
(Manpower and Immigration)

Le ministère des Affaires
extérieures du Canada

19 minutes 8 seconds
color 16mm
(Information Canada)

Le ministère des Affaires
indiennes et du Nord canadien

21 minutes 3 seconds
color 16mm
(Information Canada)

Le ministère de l'Agriculture
du Canada

20 minutes 57 seconds
color 16mm
(Information Canada)

Le ministère de la Consom-
mation et des Corporations
du Canada

19 minutes 25 seconds
color 16mm
(Information Canada)

Le ministère de l'Environ-
nement du Canada

19 minutes 20 seconds
color 16mm
(Information Canada)

Le ministère de l'Expansion
économique du Canada

20 minutes 12 seconds
color 16mm
(Information Canada)

Le ministère de l'Industrie
et du Commerce du Canada

20 minutes 30 seconds
color 16mm
(Information Canada)

Le ministère de la Justice
du Canada

20 minutes 45 seconds
color 16mm
(Information Canada)

Le ministère de la Santé
nationale et du Bien-être
social du Canada

20 minutes 10 seconds
color 16mm
(Information Canada)

Le ministère des Transports
du Canada

21 minutes 38 seconds
color 16mm
(Information Canada)

Motion Picture Films produced by the National Film Board

Sponsored Program — Foreign Original

Family Planning in Ghana

Ghanian
27 minutes 7 seconds
color 16mm
(Canadian International
Development Agency)

Motion Picture Films produced by the National Film Board

Sponsored Program — English Versions and Revisions

Keepers of Wildlife

20 minutes 37 seconds
color 16mm
(Canadian Wildlife Service)

Saint-Urbain in Troyes

27 minutes 48 seconds
color 16mm
(National Gallery of Canada)

Wheat

15 minutes 54 seconds
color 16mm
(Canadian Wheat Board and
Board of Grain Commissioners)

Production Completions 1972-73 (cont.)

Motion Picture Films produced by the National Film Board

Sponsored Program — French Versions and Revisions

L'affaire Sloane

53 minutes 27 seconds
color 16mm
(National Revenue)

Ainsi va la ville

17 minutes 59 seconds
color 35mm
(Central Mortgage and Housing)

Amplificateurs de puissance audio

12 minutes 40 seconds
black-and-white 16mm
(National Defence)

Arrestation, fouille, saisie

10 minutes 59 seconds
color 16mm
(R.C.M.P.)

Blocs d'alimentation -- Redresseur biphasé

7 minutes 13 seconds
black-and-white 16mm
(National Defence)

Ca flambe à Blaze Creek

9 minutes 39 seconds
color 35mm & 16mm
(Canadian Forestry Service)

Le caribou des toundras

13 minutes 7 seconds
color 16mm
(Environment Canada)

La cathédrale d'Exeter

28 minutes 40 seconds
color 16mm
(National Gallery of Canada)

Cigarette et poumons

13 minutes 33 seconds
color 16mm
(National Health and Welfare)

Combustible chargé en cours de marche

13 minutes 8 seconds
color 16mm
(Atomic Energy of Canada)

Éléments de la photographie: le développement des négatifs

15 minutes 50 seconds
black-and-white 16mm
(National Defence)

Éléments de la photographie: substances sensibles à la lumière

17 minutes 33 seconds
color 16mm
(National Defence)

Gardiens de la faune

20 minutes 37 seconds
color 16mm
(Canadian Wildlife Service)

L'imprévu

19 minutes 30 seconds
color 16mm
(Labour)

Louisbourg

20 minutes 10 seconds
color 16mm
(Indian Affairs and Northern
Development)

Nos meilleurs amis

5 minutes 41 seconds
color 35mm & 16mm
(National Health and Welfare)

Partie de pêche

22 minutes 8 seconds
color 16mm
(Canadian Govt. Travel Bureau)

Motion Picture Films produced by the National Film Board

Sponsored Program — Foreign Versions and Revisions

Agriculture Canada

Mandarin
26 minutes 4 seconds
color 35mm & 16mm
(External Affairs)

Airport for Export from Canada

Mandarin
20 minutes 26 seconds
color 16mm
(Industry, Trade and Commerce)

Alberta: Land of the Chinook

Dutch
24 minutes 48 seconds
color 16mm
(Canadian Govt. Travel Bureau)

Bighorn

Mandarin
10 minutes 55 seconds
color 35mm & 16mm
(External Affairs)

Canada in Fashion

Japanese
14 minutes 40 seconds
color 16mm
(Industry, Trade and Commerce)

Douglas Point Nuclear Power Station

Mandarin
26 minutes 19 seconds
color 35mm & 16mm
(External Affairs)

Figure Skating

Mandarin
15 minutes 3 seconds
color 35mm & 16mm
(External Affairs)

A Film for Japan

Japanese
10 minutes 52 seconds
color 16mm
(Information Canada)

Gone Fishing

Dutch
German
21 minutes 11 seconds
color 16mm
(Canadian Govt. Travel Bureau)

Production Completions 1972-73 (cont.)

Motion Picture Films produced by the National Film Board

*Sponsored Program — Foreign Versions and Revisions (cont.)*Here Is Canada

Japanese

Mandarin

28 minutes 28 seconds

color 16mm

(External Affairs)

Ontario à la carte

Dutch

German

20 minutes 55 seconds

color 16mm

(Canadian Govt. Travel Bureau)

Raise More for Less

Mandarin

23 minutes

color 16mm

(Industry, Trade and Commerce)

Multiplicity

Mandarin

26 minutes 38 seconds

color 35mm

(External Affairs)

The Progenitors

Mandarin

5 minutes 17 seconds

color 16mm

(Industry, Trade and Commerce)

Tools for Training

Mandarin

11 minutes 7 seconds

color 16mm

(Industry, Trade and Commerce)

Wheat

Mandarin

16 minutes 12 seconds

color 16mm

(Industry, Trade and Commerce)

Motion Picture Films produced by the National Film Board

*Co-production Program — English Originals*Behind the Scenes

17 minutes 23 seconds

color 35mm

(NFB and Transport Canada)

"If Just One of UsDoes Something..."

55 minutes 33 seconds

color 16mm

(NFB and Memorial University
of Newfoundland)The Netsilik Eskimo Today

17 minutes 49 seconds

color 16mm

(NFB and Education Development
Center, U.S.A.)Here Is Canada

28 minutes 14 seconds

color 35mm & 16mm

(NFB and External Affairs)

Man: The Polluter

52 minutes 17 seconds

color 35mm & 16mm

(NFB and Zagreb Film,
Yugoslavia)Telecommunications:Behind the Scenes

17 minutes 23 seconds

color 16mm

(NFB and Transport Canada)

Motion Picture Films produced by the National Film Board

*Co-production Program — French Original*Avant de juger l'Indien,chausse ses mocassins

29 minutes

black-and-white 16mm

(NFB and Office de radio-
diffusion télévision française)

Production Completions 1972-73 (cont.)

Motion Picture Films produced by the National Film Board

*Co-production Program — English Revision*Tilt

19 minutes 6 seconds

color 35mm & 16mm

(NFB and World Bank)

Motion Picture Films produced by the National Film Board

*Co-production Program — French Version*Voici le Canada

28 minutes 14 seconds

color 35mm & 16mm

(NFB and External Affairs)

Other Motion Picture Items produced by the National Film Board

*NFB Program — English Film Clips*Adieu Alouette

60 seconds

color 16mm

Backyard Theater

38 seconds

60 seconds

30 seconds

color 16mm

Challenge for the Church

30 seconds

color 16mm

Le Devoir -- Part 1:Do What You Must

40 seconds

60 seconds

30 seconds

color 16mm

Le Devoir -- Part 2:The Quiet Revolution

60 seconds (two clips)

30 seconds

color 16mm

La Gastronomie

13 seconds

60 seconds

30 seconds

color 16mm

Grierson

60 seconds and 30 seconds

color 16mm

Hard Rider

60 seconds and 20 seconds

color 16mm

In Our Own Way

28 seconds

60 seconds

30 seconds

color 16mm

Just Another Job

44 seconds

60 seconds

30 seconds

color 16mm

OK... Camera

40 seconds

60 seconds

30 seconds

color 16mm

La Québécoise

42 seconds

60 seconds

30 seconds

color 16mm

Station 10

60 seconds and 30 seconds

color 16mm

Tour en l'air

60 seconds and 30 seconds

color 16mm

Une Job Steady... Un Bon Boss

36 seconds and 30 seconds

color 16mm

The Ungrateful Land

30 seconds and 33 seconds

color 16mm

Western Series

2 minutes 2 seconds

color 16mm

Why I Sing...

60 seconds and 40 seconds

color 16mm

Production Completions 1972-73 (cont.)

Other Motion Picture Items produced by the National Film Board

NFB Program — French Film Clips

<u>Et du fils</u> 3 minutes color 35mm	<u>OK... Laliberté</u> 2 minutes 46 seconds color 35mm	<u>Le temps d'une chasse</u> 3 minutes 9 seconds color 35mm
<u>Guérissez-nous du mal</u> 29 seconds color 16mm	<u>Le reel du pendu</u> 19 seconds and 29 seconds color 16mm	<u>Urbanose</u> 19 seconds 29 seconds 59 seconds black-and-white 16mm
	<u>Taureau</u> 2 minutes 47 seconds color 35mm 60 seconds color 16mm	

Other Motion Picture Items produced by the National Film Board

Sponsored Program — English Film Clips

<u>Anti-smoking: Nutrition</u> 60 seconds color 35mm & 16mm (National Health and Welfare)	<u>Exeter</u> 30 seconds color 16mm (National Gallery of Canada)	<u>Snowmobile: It's Only a Machine</u> 30 seconds color 35mm & 16mm (Transport)
<u>Anti-smoking: General Health</u> 60 seconds color 35mm & 16mm (National Health and Welfare)	<u>Flood Prevention</u> 50 seconds color 16mm (E.M.O.)	<u>Snowmobile: Slow Motion</u> 60 seconds color 35mm & 16mm (Transport)
<u>Drugs: No Thanks</u> 60 seconds color 35mm & 16mm (National Health and Welfare)	<u>Hazardous Products: Flammable</u> 60 seconds color 35mm & 16mm (Corporate & Consumer Affairs)	<u>The Sloane Affair</u> 60 seconds and 20 seconds color 16mm (National Revenue)
<u>Drugs: Apartment</u> 60 seconds color 35mm & 16mm (National Health and Welfare)	<u>Hazardous Products: Poison</u> 60 seconds color 35mm & 16mm (Corporate & Consumer Affairs)	
<u>Emergency Measures Organization</u> 50 seconds color 16mm (E.M.O.)	<u>Hazardous Products: Corrosive</u> 60 seconds color 35mm & 16mm (Corporate & Consumer Affairs)	
	<u>Hazardous Products: Burns</u> 60 seconds color 16mm (Corporate & Consumer Affairs)	

Production Completions 1972-73 (cont.)

Other Motion Picture Items produced by the National Film Board

Sponsored Program — French Film ClipsLes drogues: non merci

60 seconds

color 16mm

(National Health and Welfare)

Les drogues: appartement

60 seconds

color 16mm

Gendarmerie royale:tournée européenne

60 seconds

color 16mm

(Gendarmerie royale du Canada)

Motoneige:ce n'est qu'une machine

30 seconds

color 35mm & 16mm

(Transport)

Motoneige:regardons ceci au ralenti

60 seconds

color 35mm & 16mm

(Transport)

L'Organisation des mesuresd'urgence

50 seconds

color 16mm

(E.M.O.)

Prévention des inondations

60 seconds (two clips)

color 16mm

(E.M.O.)

Produits dangereux:inflammables

60 seconds

color 35mm & 16mm

(Corporate & Consumer Affairs)

Produits dangereux: poisons

60 seconds

color 35mm & 16mm

(Corporate & Consumer Affairs)

Produits dangereux: corrosifs

60 seconds

color 35mm & 16mm

(Corporate & Consumer Affairs)

Produits dangereux: bébés

60 seconds

color 16mm

(Corporate & Consumer Affairs)

La protection civile

50 seconds

color 16mm

(E.M.O.)

Saint-Urbain de Troyes

30 seconds

color 16mm

(National Gallery of Canada)

Other Motion Picture Items produced by the National Film Board

Sponsored Program — English Film LoopsExtinction of the Dinosaurs

3 minutes 7 seconds

color 35mm

(National Museum of
Natural Sciences)Origin of Life on Earth

3 minutes

color 16mm

(National Museum of Canada)

Other Motion Picture Items produced by the National Film Board

Co-production Program — English Film ClipsPeople of the SealPart 1: Eskimo Summer

60 seconds and 20 seconds

color 16mm

(NFB and BBC)

People of the SealPart 2: Eskimo Winter

60 seconds and 20 seconds

color 16mm

(NFB and BBC)

Production Completions 1972-73 (cont.)

Picture Information and Visual Aids produced by the National Film Board

NFB Program — English Filmstrips

The First Weather Vane	Pioneer Life in the Maritimes	Rodents, Rabbits and Hares
Grand Manan Island	Part 1	Strangelight: 2
Magdalen Islands	Pioneer Life in the Maritimes	Strangelight: 3
Making a Body Mask	Part 2	Strangelight: 5
Making Banners	Pioneer Life on the Prairies	The Urban Revolution (sound)
	(1812-1900)	
	Pioneer Life on the Prairies	
	(1900-1912)	
	Port City: Halifax	

Picture Information and Visual Aids produced by the National Film Board

NFB Program — French Filmstrips

Bornes perdues: 3	Les pionniers des Maritimes	Les pionniers des Prairies
Bornes perdues: 5	1ère partie	(1812-1900)
Faire une bannière	Les pionniers des Maritimes	Les pionniers des Prairies
Faire une cagoule	2e partie	(1900-1912)
Le premier saumon (sonore)		
La première girouette		

Picture Information and Visual Aids produced by the National Film Board

NFB Program — Bilingual Slide Sets

Banners	Construction of the CPR	Some Victoria Cross Winners
Batoche	Fort Battleford: Part 1	of World War I
Canadian Photographers:	Fort Battleford: Part 2	Starfish
Jean-Louis Frund	Liverworts	St. Lawrence Seaway Locks
Canadian Photographers:	Loyalist House	Visual Experimentation
Joanne J. Johnson		by Jean-Louis Frund

Picture Information and Visual Aids produced by the National Film Board

NFB Program — Bilingual Overhead Projectuals

Europe (1914-1918)
 Western Front (1914-1918)
 Canadian Operations

Production Completions 1972-73 (cont.)

Picture Information and Visual Aids produced by the National Film Board

*Sponsored Program — English Filmstrips*Manpower and Immigration

Auto Mechanic (sound)

Bricklayer (sound)

Hairdresser (sound)

Machinist (sound)

National Health and Welfare

LSD

Why Do People Take Drugs?

Picture Information and Visual Aids produced by the National Film Board

*Sponsored Program — French Filmstrip*Environment Canada

Le saumon atlantique

Picture Information and Visual Aids produced by the National Film Board

*Sponsored Program — Multilingual Slide Shows*National Museum of Canada

Champlain Sea

Period of Crisis

Transport

Transpo 72: Canada

(multi-screen)

Watson's Speech: STOL Aircraft

Picture Information and Visual Aids produced by the National Film Board

*Co-production Program — English Filmstrips*NFB and Indian Affairs andNorthern Development

History of Manowan:

Part 1 (sound)

History of Manowan:

Part 2 (sound)

Picture Information and Visual Aids produced by the National Film Board

*Co-production Program — French Filmstrips*NFB and Indian Affairs andNorthern Development

L'histoire de Manowan:

1ère partie (sonore)

L'histoire de Manowan:

2e partie (sonore)

Production Completions 1972-73 (cont.)

Picture Information and Visual Aids produced by the National Film Board

Co-production Program — Cree Filmstrips

NFB and Indian Affairs and
Northern Development

Atisokan Nte Manowanik --

Nistam Kenokok (sound)

Atisokan Nte Manowanik --

Minowach Kenokok (sound)

Picture Information and Visual Aids produced by the National Film Board

Co-production Program — Trilingual Filmstrips

NFB and Indian Affairs and
Northern Development

(English / French / Cree)

The Canoe (sound)

Moose Call (sound)

Snowshoes (sound)

Picture Information and Visual Aids produced by the National Film Board

Co-production Program — Trilingual Slide Sets

NFB and Indian Affairs and
Northern Development

(English / French / Cree)

Children at Play

Jérémi Quitich at Home

Picture Information and Visual Aids produced by the National Film Board

Co-production Program — Multi-media Kits

NFB and Indian Affairs and
Northern Development

Manowan (English)

Manowan (French)

Manowan (Cree)

Production Completions 1972-73 (cont.)

Produced under contract by commercial companies for Sponsored Program

*Motion Picture Films — English Originals*Air Defence Command

9 minutes 33 seconds

color 16mm

(Noel Dodds Productions for
National Defence)Fire Hose

26 minutes 15 seconds

color 16mm

(Forge Almanac Productions for
National Defence)Project Beaufort

9 minutes 34 seconds

color 16mm

(Scott Films Limited for
Energy, Mines and Resources)G.A.C.S.

4 minutes 35 seconds

color 16mm

(Nimbus Productions for
Industry, Trade and Commerce)Hudson 70

27 minutes 7 seconds

color 16mm

(Crawley Films Limited for
Environment Canada)Race of the Snow Snakes

4 minutes 47 seconds

color 16mm

(AKO Productions for Indian
Affairs and Northern
Development)Cadet Summer

11 minutes 2 seconds

color 16mm

(Hereford Films Limited for
National Defence)Making of a Man

10 minutes 54 seconds

color 16mm

(Cal Film Productions for
National Defence)A Time to Consider -- Ecology

11 minutes 25 seconds

color 16mm

(International Cinemedia Centre
Limited for Information Canada)Canada in Fashion

14 minutes 40 seconds

color 16mm

(Crawley Films Limited for
Industry, Trade and Commerce)Preventive Dentistry

7 minutes 33 seconds

color 16mm

(Crawley Films Limited for
National Defence)The Train Without Tracks

6 minutes 13 seconds

color 16mm

(Henning Jacobsen Productions
for Indian Affairs and
Northern Development)Code Name: Running Jump

17 minutes 29 seconds

color 16mm

(Multiscreen Corporation Ltd.
for National Defence)Visual Problems in Flight

13 minutes

color 16mm

(Crawley Films Limited for
National Defence)

Produced under contract by commercial companies for Sponsored Program

*Motion Picture Films — Bilingual Original*Airborne / Aeroporte

13 minutes 28 seconds

color 16mm

(Nimbus Productions for
National Defence)

Produced under contract by commercial companies for Sponsored Program

*Motion Picture Films — English Version*Nature's Law

5 minutes 37 seconds

color 16mm

(Nimbus Productions for
Information Canada)

Production Completions 1972-73 (cont.)

Produced under contract by commercial companies for Sponsored Program

Motion Picture Films — French Versions

<u>Les aventuriers</u> 11 minutes 2 seconds color 16mm (Hereford Films Limited for National Defence)	<u>La loi de la nature</u> 5 minutes 37 seconds color 16mm (Nimbus Productions for Information Canada)	<u>Sea Survival</u> 15 minutes 52 seconds color 16mm (Nimbus Productions for National Defence)
<u>Le Canada dans l'univers de la mode</u> 14 minutes 40 seconds color 16mm (Crawley Films Limited for Industry, Trade and Commerce)	<u>Nom du code -- Running Jump</u> 17 minutes 29 seconds color 16mm (Multiscreen Corporation Ltd. for National Defence)	<u>... air, ...</u> 15 minutes 52 seconds color 16mm (Chetwynd Films Limited for National Health and Welfare)
<u>Les courses de serpents de neige</u> 4 minutes 47 seconds color 16mm (AKO Productions for Indian Affairs and Northern Development)	<u>Le Nord: le territoire et l'homme</u> 20 minutes 46 seconds color 16mm (AKO Productions for Indian Affairs and Northern Development)	<u>Le train hors ligne</u> 6 minutes 13 seconds color 16mm (Henning Jacobsen Productions for Indian Affairs and Northern Development)

Produced under contract by commercial companies for Sponsored Program

Motion Picture Films — Foreign Version

Yukon: Far-away Country
German
13 minutes 30 seconds
color 16mm
(Canawest-Master Films for
Canadian Govt. Travel Bureau)

Produced under contract by commercial companies for Sponsored Program

Film Clips — English Originals

<u>Electoral Procedures: Leaflet</u> 30 seconds color 16mm (Westminster Films for Chief Electoral Officer)	<u>Electoral Procedures: Revision</u> 30 seconds color 16mm (Westminster Films for Chief Electoral Officer)	<u>Electoral Procedures: How to Vote</u> 30 seconds color 16mm (Westminster Films for Chief Electoral Officer)
<u>Electoral Procedures: Enumeration</u> 0 seconds color 16mm (Westminster Films for Chief Electoral Officer)	<u>Electoral Procedures: Advance</u> 30 seconds color 16mm (Westminster Films for Chief Electoral Officer)	<u>No Smoking: Lung Love</u> 60 seconds color 16mm (Crawley Films Limited for National Health and Welfare)

Production Completions 1972-73 (cont.)

Produced under contract by commercial companies for Sponsored Program

*Film Clips — English Originals (cont.)*No Smoking: Mileage

30 seconds

color 16mm

(Crawley Films Limited for
National Health and Welfare)Student Summer Hire:Hard-nosed Businessman

60 seconds

color 16mm

(Multivision Film Productions
for Manpower and Immigration)Student Summer Hire:Special Skills

60 seconds

color 16mm

(Multivision Film Productions
for Manpower and Immigration)Student Summer Hire:Empty Desk

30 seconds

color 16mm

(Multivision Film Productions
for Manpower and Immigration)Student Summer Hire:Application

30 seconds

color 16mm

(Multivision Film Productions
for Manpower and Immigration)Student Summer Hire:Waiting Room

30 seconds

color 16mm

(Multivision Film Productions
for Manpower and Immigration)

Produced under contract by commercial companies for Sponsored Program

*Film Clips — Bilingual Original*O Canada

60 seconds

color 16mm

(Canadian Advertising Advisory
Board for Information Canada)

Produced under contract by commercial companies for Sponsored Program

*Film Clips — French Versions*Défense de fumerLe poumon amoureux

60 seconds

color 16mm

(Crawley Films Limited for
National Health and Welfare)Emplois d'été pour étudiantsHomme d'affaires dur

60 seconds

color 16mm

(Multivision Film Productions
for Manpower and Immigration)Emplois d'été pour étudiantsDemande d'emploi

30 seconds

color 16mm

(Multivision Film Productions
for Manpower and Immigration)Défense de fumerMillage

30 seconds

color 16mm

(Crawley Films Limited for
National Health and Welfare)Emplois d'été pour étudiantsAptitudes spéciales

60 seconds

color 16mm

(Multivision Film Productions
for Manpower and Immigration)Emplois d'été pour étudiantsSalle d'attente

30 seconds

color 16mm

(Multivision Film Productions
for Manpower and Immigration)Emplois d'été pour étudiantsPoste vacant

30 seconds

color 16mm

(Multivision Film Productions
for Manpower and Immigration)



AUDITOR GENERAL OF CANADA

Ottawa, July 25, 1973

The Chairman and Members,
National Film Board,
Ottawa.

I have examined the Balance Sheet of the National Film Board as at March 31, 1973 and the Statement of Income and Expense for the year ended on that date. My examination included a general review of the accounting procedures and such tests of accounting records and other supporting evidence as I considered necessary in the circumstances.

In my opinion, these financial statements present fairly the financial position of the Board as at March 31, 1973 and the results of its operations for the year ended on that date, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Auditor General of Canada

A handwritten signature in cursive script, likely belonging to the Auditor General of Canada at the time.

National Film Board

(established by the National Film Act)

Balance Sheet as at March 31, 1973 (with comparative figures as at March 31, 1972)

	<u>Assets</u>	<u>1973</u>	<u>1972</u>
Current:			
Cash		\$ 226,002	\$ 160,58
Deposit with Receiver General for Canada		402,652	-
Employees' travel advances		90,045	51,25
Accounts' receivable:			
Government departments and agencies	\$ 535,727		646,72
Other	<u>733,287</u>		<u>576,33</u>
		1,269,014	1,223,05
Due from Canada in respect of 1972-73 parliamentary appropriation		355,561	876,12
Inventories, at cost:			
Materials and supplies	586,080		464,43
Work in progress	388,767		279,39
Prints held for sale	<u>322,636</u>		<u>357,98</u>
		1,297,483	1,101,81
Prepaid expense		<u>29,933</u>	<u>46,50</u>
		3,670,690	3,459,35
Capital:			
Equipment at cost (Schedule A)	8,787,535		8,007,86
Less: Accumulated depreciation	<u>5,314,720</u>		<u>4,946,53</u>
		<u>3,472,815</u>	<u>3,061,32</u>
		<u>\$7,143,505</u>	<u>\$6,520,67</u>

NOTE: The Board is contingently liable with respect to a claim for damages in the amount of \$69,000.

Certified correct:

Approved:




Director of Financial and Administrative Services

Government Film Commissioner

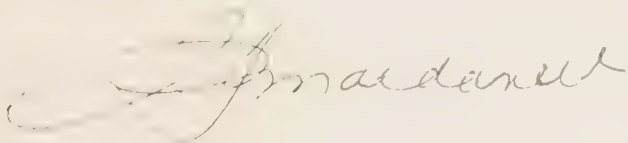
National Film Board

(established by the National Film Act)

Balance Sheet as at March 31, 1973 (with comparative figures as at March 31, 1972) (cont.)

	<u>Liabilities</u>	<u>1973</u>	<u>1972</u>
Current:			
Accounts payable		\$ 861,396	\$ 943,608
Advances by customers		2,235,191	1,196,455
Accrued salaries and wages		480,552	43,428
Deferred income		<u>23,551</u>	<u>-</u>
		3,670,690	2,183,491
Advances from Canada for Working Capital (Authorized \$2,550,000)		-	1,275,859
Equity in capital assets financed from parliamentary appropriation		3,472,815	3,061,327
		<u>\$7,143,505</u>	<u>\$6,520,677</u>

have examined the above Balance Sheet and the related
Statement of Income and Expense and have reported thereon
under date of July 25, 1973 to the Chairman and Members
of the National Film Board.



Auditor General of Canada

National Film Board

Statement of Income and Expense for the year ended March 31, 1973
(with comparative figures for the year ended March 31, 1972)

		1973	1972
<u>Expense:</u>			
Production of films and other visual materials		\$ 8,471,774	\$ 7,303,744
Distribution of films and other visual materials		4,721,551	4,033,525
Executive and administrative services		2,140,505	2,118,987
Research and development		429,833	144,025
Direct cost of production of films and other visual materials -			
Departments and agencies of the Government of Canada	\$ 4,799,764		4,538,708
Others	891,545		787,633
		5,691,309	5,326,341
Estimated cost of major services provided without charge by government departments -			
Accommodation	2,411,000		2,125,000
Employee benefits	1,644,000		1,410,000
Accounting and cheque issue service	67,000		146,000
Carrying of franked mail	-		12,000
		4,122,000	3,693,000
Depreciation on equipment		493,059	457,114
Total expense		26,061,781	23,076,736
<u>Income:</u>			
Sales of films and other visual materials -			
Departments and agencies of the Government of Canada	4,647,893		4,269,567
Others	4,115,000		1,716,519
	6,363,178		5,986,086
Rentals and royalties	1,354,744		1,542,558
Miscellaneous	2,814		52,553
		1,700,736	7,581,897
<u>Net expense</u>		<u>\$18,341,045</u>	<u>\$15,494,839</u>
<u>Net expense provided for by:</u>			
Secretary of State Vote 75	\$13,734,740		\$11,355,236
Less: Unexpended balance refundable to Receiver General	8,754		10,511
		\$13,725,986	11,344,725
Government departments which provided major services without charge		4,122,000	3,693,000
Depreciation		493,059	457,114
		<u>\$18,341,045</u>	<u>\$15,494,839</u>

National Film Board

Equipment, at cost, as at March 31, 1973
(with comparative figures as at March 31, 1972)

Schedule A

	<u>1973</u>	<u>1972</u>
Laboratory equipment	\$ 1,641,787	\$ 1,604,369
Photographic equipment	1,517,11	1,324,282
Sound equipment	1,256,205	1,184,999
Editing equipment	1,186,570	902,374
Office equipment	840,389	792,934
Projection equipment	688,105	621,062
Furniture and furnishings	630,099	603,760
Research and testing apparatus	403,444	371,006
Machine and carpentry shop equipment	182,868	181,028
Motor vehicles and garage equipment	141,445	135,012
Stage equipment	111,748	111,805
Miscellaneous	113,243	105,139
Power generating equipment	74,421	70,092
	<u>\$ 8,787,535</u>	<u>\$ 8,007,862</u>

Canadian Government Photo Centre Revolving Fund

Report of the Auditor General of Canada for the year ended March 31, 1973



AUDITOR GENERAL OF CANADA

Ottawa, August 28, 1973

The Honourable J. H. Faulkner,
Secretary of State,
Ottawa.

Sir,

I have examined the Balance Sheet of the Canadian Government Photo Centre Revolving Fund as at March 31, 1973 and the Statement of Operations for the year ended on that date. My examination included a general review of the accounting procedures and such tests of the accounting records and other supporting evidence as I considered necessary in the circumstances.

In my opinion, these financial statements present fairly the financial position of the Fund as at March 31, 1973 and the results of its operations for the year ended on that date, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Yours faithfully,

A handwritten signature in dark ink, appearing to read "J. H. Faulkner", written over a faint circular stamp.

Auditor General of Canada

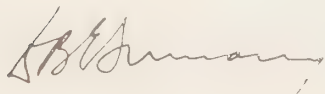
Canadian Government Photo Centre Revolving Fund

(authorized by Secretary of State Vote L90, Appropriation Act No. 3, 1971, 1970-71-72, c.46)

Balance Sheet as at March 31, 1973 (with comparative figures as at March 31, 1972)

	<u>Assets</u>	<u>1973</u>	<u>1972</u>
Petty cash and employees' travel advances		\$ 150	\$ 275
Accounts receivable:			
Government departments and agencies	\$ 29,067		85,737
Other	<u>3,502</u>		<u>2,025</u>
		32,569	87,762
Inventories at cost:			
Materials and supplies	68,742		41,002
Work in progress	<u>2,563</u>		<u>1,919</u>
		71,305	42,921
Prepaid expense		227	-
Capital assets:			
Transferred from National Film Board Operating Account at cost less depreciation (\$142,155) thereon	137,135		137,135
	<u>78,824</u>		<u>25,641</u>
	216,009		162,826
Less: Accumulated provision for replacement	<u>43,462</u>		<u>23,659</u>
		172,547	139,167
		<u>\$ 276,798</u>	<u>\$ 270,125</u>

Certified correct:



Manager

Approved:



Government Film Commissioner

Canadian Government Photo Centre Revolving Fund

(authorized by Secretary of State Vote L90, Appropriation Act No. 3, 1971, 1970-71-72, c.46)
Balance Sheet as at March 31, 1973 (with comparative figures as at March 31, 1972) (cont.)

	<u>Liabilities</u>	<u>1973</u>	<u>1972</u>
Accounts payable and accrued liabilities		\$ 81,079	\$ 53,180
Advances by customers		-	20,711
Advances from Canada for:			
Working capital (authorized \$450,000)	\$ 324,775		233,517
Capital assets	<u>36,860</u>		<u>1,982</u>
	361,635		235,499
Less: Net loss to be recovered from future parliamentary appropriation	<u>165,916</u>	121,713	<u>39,265</u>
			<u>196,234</u>
		<u>\$ 276,798</u>	<u>\$ 270,125</u>

I have examined the above Balance Sheet and the related Statement of Operations and have reported thereon under date of August 28, 1973 to the Secretary of State.



Auditor General of Canada

Canadian Government Photo Centre Revolving Fund

Statement of Operations for the year ended March 31, 1973
(with comparative figures for the year ended March 31, 1972)

		<u>1973</u>	<u>1972</u>
<u>Income</u>			
Sales	\$ 686,393		\$ 632,590
Miscellaneous	<u>1,056</u>		<u>868</u>
		\$ 687,449	633,458
<u>Expense</u>			
Work in progress at beginning of year	1,919		2,560
Salaries, wages and employee benefits	500,806		381,518
Raw materials, freight and express	126,920		112,331
Accommodation	88,380		89,224
Special services	15,834		19,638
Provision for replacement of capital assets	25,895		23,659
Printing and processing in other laboratories	25,430		19,883
Interest on advances	23,837		10,381
Equipment repairs and maintenance	7,562		4,771
Communications	4,600		3,753
Office stationery and supplies	3,072		2,643
Travel	3,270		1,675
Equipment rental	2,515		1,533
Miscellaneous	<u>943</u>		<u>1,073</u>
	830,983		674,642
Less: Work in progress at end of year	<u>2,563</u>		<u>1,919</u>
		828,420	672,723
Net operating loss before prior year adjustment		140,971	39,265
Add: prior year adjustment		<u>24,945</u>	<u>-</u>
Net loss for the year		<u>\$ 165,916</u>	<u>\$ 39,265</u>

National Film Board Offices 1972-73

Regional Offices

British Columbia	Vancouver	Prince George Victoria	
Prairie Region	Calgary	Edmonton Regina Saskatoon Winnipeg	
Ontario	Toronto	Hamilton Hanover Kingston	London North Bay Thunder Bay
National Capital Region	Ottawa -- Hull		
Quebec	Montreal	Chicoutimi Quebec Rimouski	Sherbrooke Trois-Rivières
Atlantic Region	Halifax	Charlottetown Corner Brook Moncton	Saint John St. John's Sydney
United States		New York Chicago San Francisco	
Europe		London Paris	
Asia		New Delhi Tokyo	
South America		Buenos Aires	

Operational Headquarters: Montreal, Quebec
 Head Office: Ottawa, Ontario

Information Canada
Ottawa 1973

Catalogue No. NF1 - 1973



National
Film Board
of Canada

Office
national du film
du Canada

Information Canada
juin 1973

No de catalogue: NF1 - 1973



Office
national du film
du Canada
National
Film Board
of Canada

Bureaux régionaux

Colombie-Britannique

Vancouver

Région des Prairies

Calgary

Ontario

Toronto

Région de la Capitale nationale

Ottawa -- Hull

Québec

Montréal

Région de l'Atlantique

Halifax

États-Unis

New York

Chicago

San Francisco

Europe

London

Paris

Asie

New Delhi

Tokyo

Buenos Aires

Amérique du Sud

Bureau central:

Montréal, Québec

Siège social:

Ottawa, Ontario

1973		1972	
	\$ 686,393	\$ 687,449	\$ 632,590
Ventes	1,056		633,456
Production en cours au début de l'année	2,11		2,11
marginaux	500,806		301,518
transport de marchandises	126,920		112,331
Occupation de l'immeuble et service	55,350		59,004
Services spécialisés	19,334		19,638
Impression et développement par	25,395		22,659
Intérêt sur avances	4,400		29,883
Réparation et entretien du matériel	7,560		10,331
Papeterie et fournitures de bureau	4,600		2,753
Frais de voyages	3,070		1,643
Location de matériel	1,515		1,533
Moins: production en cours à la fin	830,983		1,073
de l'année	943		84,242
Plus: ajustement de dépenses antérieures			
Perte nette de l'exercice			
828,420	140,971	24,945	\$165,916
672,723	39,265		
39,265			
\$ 39,265			

autorisé par le Secrétaire d'Etat en vertu du crédit L90 de la Loi des Affectations de Crédits no 3
le 1971, 1970-71-72, c.46)
bilan au 31 mars 1973 (avec chiffres comparatifs au 31 mars 1972) (suite)

Passif

1973	1972
\$ 81,079	\$ 53,180

Comptes à payer et passifs courus

Paielements versés d'avance par les clients

20,711

Avance du Canada pour:

Fonds de roulement (autorisé \$450,000)

Acquisition d'outillage

\$ 324,775
36,860
361,635

233,517
1,982
235,499

Moins: Perte nette récupérable de crédit parlementaire futur

165,916

195,719

39,265
196,234

\$ 276,798

\$ 270,135

J'ai vérifié le bilan ci-dessus ainsi que l'état d'exploitation s'y rapportant et transmis mon rapport le 28 août 1973 au Secrétaire d'Etat.

John A. McNeill

L'Auditeur général du Canada

Centre de la photo du Gouvernement canadien — Fonds renouvelable

(autorisé par le Secrétaire d'Etat en vertu du crédit L90 de la Loi des Affectations de Crédits no 3 de 1971, 1970-71-72, c.46)
Bilan au 31 mars 1973 (avec chiffres comparatifs au 31 mars 1972)

Actif

1973

\$ 150

Encaisse et avances de frais
de voyage aux employés

Comptes à recevoir:

Ministères et organismes du

Ministère de l'Environnement

\$ 29,067

32,569

85,737
2,025
87,762

Stocks au prix coûtant:

Matériaux et fournitures
Production en cours

68,742
2,563

71,305

41,002
1,919
42,921

Frais payés d'avance

1972

Transféré au compte d'ex-
ploitation de l'Office
national du film (au
prix coûtant moins
amortissement accumulé)
(\$142,155)
Au prix coûtant
pour le remplacement

137,185
78,824
216,009

43,467

172,547

\$ 276,798

23,659
139,167
\$ 270,125

Approuvé:

Sydney Newman

Le commissaire du Gouvernement
à la cinématographie

Gérant

John D. ...



AUDITEUR GÉNÉRAL DU CANADA

Ottawa, le 28 août 1973

L'honorable J.H. Faulkner
Secrétaire d'Etat du Canada
Ottawa

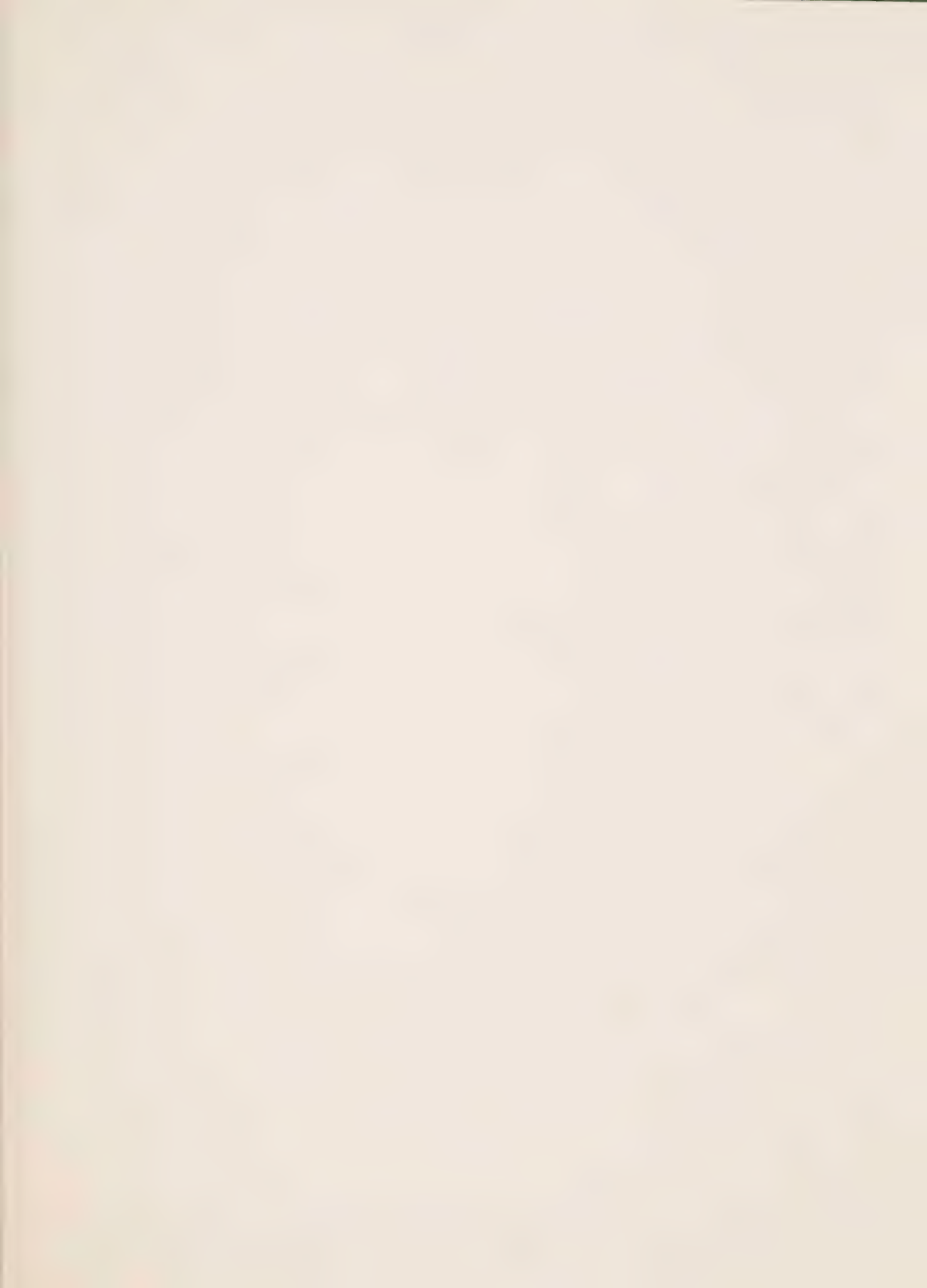
Monsieur le ministre,

J'ai examiné le bilan du Fonds renouvelable du Centre de la photo du Gouvernement canadien au 31 mars 1973 ainsi que l'état des opérations pour l'exercice clos à cette date. Mon examen a comporté une revue générale des méthodes comptables ainsi que les sondages des livres, pièces comptables et autres pièces justificatives qui m'ont paru nécessaires dans les circonstances.

A mon avis, ces états financiers présentent équitablement la situation financière du Fonds au 31 mars 1973 et le résultat de ses opérations pour l'exercice clos à cette date, conformément aux principes comptables généralement reconnus et appliqués d'une manière conforme à celle de l'exercice précédent.

Veuillez agréer, monsieur le ministre, l'expression de ma considération distinguée.

L'Auditeur général du Canada



1973	1972
Outillage de laboratoire	\$1,641,787
Outillage photographique	1,517,211
Outillage d'enregistrement	1,256,205
Outillage de montage	1,186,570
Outillage de bureau	840,389
Outillage de projection	688,105
Mobilier et agencement	630,099
Appareils de recherches et d'essais	403,444
Outillage d'ateliers	182,868
Véhicules-moteurs et outillage de garage	141,445
Outillage de studio	111,748
Divers	113,243
Outillage électrique	74,421
	<u>48,787,535</u>
	<u>70,092</u>
	<u>\$8,007,862</u>

		1973	1972
Production de films et autres matières visuelles		4,033,521	2,118,987
Distribution de films et autres matières visuelles		4,721,551	4,299,833
Administration et services administratifs			144,025
Recherche et développement			
Coût de production de films et autres matières visuelles -		4,799,764	5,388,706
Autres		801,545	87,633
Estimé des services majeurs rendus sans frais par des ministères du Gouvernement -			5,326,341
Occupation de l'immuable et service inhérent			
Comptabilité, émission de chèques			
Transport du courrier en franchise			
Amortissement de l'outillage		493,017	457,114
Dépenses totales		26,061,781	23,076,736
Ventes de films et autres matières visuelles -			
Ministères et organismes du Gouvernement canadien			4,269,567
Autres			1,716,519
Location et redevances		6,363,178	5,986,086
Divers		317	33,453
		7,720,736	7,581,897
		\$18,341,045	\$15,494,839
Dépenses nettes pourvues par:			
Credat No 75, Secrétariat d'Etat		\$13,734,740	\$11,355,236
Moins: reliquat non dépensé à remettre au Receveur général du Canada		1754	10,511
Services majeurs rendus sans frais par des ministères du Gouvernement		4,122,000	3,693,000
		493,059	457,114
		\$18,341,045	\$15,494,839

établi en vertu de la loi nationale sur le film)
bilan au 31 mars 1973 (avec chiffres comparatifs au 31 mars 1972) (suite)

Passif

Exigibilités:		1973	1972
Comptes à payer	\$ 861,396	\$ 943,608	
Paiements versés d'avance par les clients	2, 35,191	1,106,457	
Traitements et salaires courus à payer	480,552	43,428	
Revenu reporté	07,511	3,670,690	1,14,001
Avances reçues du Canada comme fonds de roulement (autorisées \$2,550,000)	-	1,275,859	
Avoir-propre des immobilisations financées par crédit parlementaire	3,477,619	3,061,327	
	\$7,143,505	\$6,520,677	

J'ai vérifié le bilan ci-dessus ainsi que l'état des revenus
 et dépenses s'y rapportant, et transmis mon rapport le
 25 juillet 1973 au Président et aux membres de l'Office
 national du film.

Financé

L'Auditeur général du Canada

Office national du film

(établi en vertu de la loi nationale sur le film)

Bilan au 31 mars 1973 (avec chiffres comparatifs au 31 mars 1972)

Disponibilités:		1973		1972	
Encaisse	\$ 226,002	402,652	51,259	-	\$ 160,586
Dépôt au compte du Receveur général du Canada	90,045				
Avances de frais de voyage aux employés					
Comptes à recevoir:					
Ministères et organismes du Gouvernement canadien	\$ 535,727	646,726	1,269,014	1,223,000	
Dû par le Gouvernement canadien sur le crédit parlementaire de 1972-73	355,561	876,123			
Stocks au prix coûtant:					
Matières et approvisionnement	586,080	464,432			
Production en cours	388,767	279,399			
Copies destinées à la vente	322,636	357,984			
Frais payés d'avance	29,933	46,509			
	3,670,690	3,459,350			
Outillage au prix coûtant (Annexe A)	8,787,535	8,007,862			
Moins: amortissement accumulé	5,314,720	4,946,535			
	3,472,815	3,012,327			
	\$7,143,505	\$6,520,677			

NOTE: L'Office a des dettes éventuelles de \$69,000 provenant d'une réclamation pour dommages.

Le chef des Services financiers

et administratifs

Le commissaire du Gouvernement

à la cinématographie



1973



AUDITEUR GÉNÉRAL DU CANADA

Ottawa, le 25 juillet 1973

Au Président et aux membres,
Office national du film,
Ottawa.

J'ai examiné le bilan et l'état des revenus et

dépenses de l'Office national du film pour l'exercice terminé le

31 mars 1973. Mon examen a comporté une revue générale des pro-

cédés comptables ainsi que les sondages des livres et autres preuves

à l'appui que j'ai jugés nécessaires dans les circonstances.

A mon avis, ces états financiers présentent fidèle-

ment la situation financière de l'Office au 31 mars 1973 ainsi que

les résultats de ses opérations pour l'exercice terminé à cette date,

conformément aux principes comptables généralement admis, appliqués

suivant les mêmes modalités qu'au cours de l'exercice précédent.

L'Auditeur général du Canada

Production 1972-1973 (suite)

Films produits par des sociétés commerciales pour le programme de commandes

Films-éclair — Original bilingue

0 Canada
60 secondes
16mm
Board pour Information Canada)

Films produits par des sociétés commerciales pour le programme de commandes

Films-éclair — Versions en français

Défense de Turner
Le pommou amoureux
60 secondes

couleur 16mm
(Multivision Film Productions)
pour Main-d'œuvre et
Immigration)

Défense de Turner
60 secondes

couleur 16mm
(Multivision Film Productions)
pour Main-d'œuvre et
Immigration)

Emplois d'été pour étudiants
Homme d'affaires dur

couleur 16mm
(Multivision Film Productions)
pour Main-d'œuvre et
Immigration)

Emplois d'été pour étudiants
60 secondes

couleur 16mm
(Multivision Film Productions)
pour Main-d'œuvre et
Immigration)

Emplois d'été pour étudiants
Poste vacant

30 secondes
couleur 16mm
(Multivision Film Productions)
pour Main-d'œuvre et
Immigration)

Emplois d'été pour étudiants
30 secondes

couleur 16mm
(Multivision Film Productions)
pour Main-d'œuvre et
Immigration)

Emplois d'été pour étudiants
Salle d'attente

30 secondes
couleur 16mm
(Multivision Film Productions)
pour Main-d'œuvre et
Immigration)

Films produits par des sociétés commerciales pour le programme de commandes

Films — Version en langue étrangère

Yukon: Get-away Country
Allemand

13 minutes 30 secondes

couleur 16mm

(Canawest-Master Films pour

Office de Tourisme du

Gouvernement canadien)

Films produits par des sociétés commerciales pour le programme de commandes

Films-éclairs — Originaux en anglais

Electoral Procedures: Leaflet

60 secondes

couleur 16mm

(Westminster Films pour Direc-

teur général des élections)

Electoral Procedures:

Enumeration

60 secondes

couleur 16mm

(Westminster Films pour Direc-

teur général des élections)

Electoral Procedures: Revision

30 secondes

couleur 16mm

(Westminster Films pour Direc-

teur général des élections)

Electoral Procedures: Advance

30 secondes

couleur 16mm

(Westminster Films pour Direc-

teur général des élections)

Electoral Procedures:

How to Vote

30 secondes

couleur 16mm

(Westminster Films pour Direc-

teur général des élections)

No Smoking: Lung Love

60 secondes

couleur 16mm

(Crawley Films Limited pour

Santé nationale et bien-être

No Smoking: Mileage

30 secondes

couleur 16mm

(Crawley Films Limited pour

Santé nationale et bien-être

Student Summer Hire:

Hard-nosed Businessman

60 secondes

couleur 16mm

(Multi-Vision Film Productions

pour Main-d'oeuvre et

Immigration)

Electoral Procedures:

30 secondes

couleur 16mm

(Westminster Films pour Direc-

teur général des élections)

Student Summer Hire:

Special Skills

60 secondes

couleur 16mm

(Multi-Vision Film Productions

pour Main-d'oeuvre et

Immigration)

Student Summer Hire:

Laply Desk

30 secondes

couleur 16mm

(Multi-Vision Film Productions

pour Main-d'oeuvre et

Immigration)

Student Summer Hire:

Application

30 secondes

couleur 16mm

(Multi-Vision Film Productions

pour Main-d'oeuvre et

Immigration)

Student Summer Hire:

Waiting Room

30 secondes

couleur 16mm

(Multi-Vision Film Productions

pour Main-d'oeuvre et

Immigration)

Production 1972-1973 (suite)

Films produits par des sociétés commerciales pour le programme de commandes

Films — Original bilingue

Aéroport / Airborne
13 minutes 28 secondes
couleur 16mm
(Nimbus Productions pour
Défense nationale)

Films — Versions en français

Films produits par des sociétés commerciales pour le programme de commandes

Les aventuriers
11 minutes 2 secondes
couleur 16mm
(Nimbus Productions pour
Défense nationale)

Le Canada dans l'univers

de la mode
14 minutes 40 secondes
couleur 16mm

(Crawley Films Limited pour
Industrie et Commerce)

Les courses de serpents
de neige
20 minutes 46 secondes
couleur 16mm

(AKO Productions pour Affaires
Indiennes et Nord canadien)

Le territoire et l'homme
20 minutes 46 secondes
couleur 16mm

(AKO Productions pour Affaires
Indiennes et Nord canadien)

Le train hors ligne

6 minutes 13 secondes
couleur 16mm

(Henning Jacobsen Productions
pour Affaires Indiennes et
Nord canadien)

Nom du code — Running Jump

17 minutes 29 secondes
couleur 16mm

(Muller-Jensen Corporation Ltd.
pour Défense nationale)

Le Nord:

Le train hors ligne

6 minutes 13 secondes
couleur 16mm

(Henning Jacobsen Productions
pour Affaires Indiennes et
Nord canadien)

Secourir, c'est...

15 minutes 52 secondes
couleur 16mm

(Nimbus Productions pour
Défense nationale)

Sea Survival

15 minutes 52 secondes
couleur 16mm

Films produits par des sociétés commerciales pour le programme de commandes

Films — Version en anglais

Nature's Law

5 minutes 37 secondes

(Nimbus Productions pour
Défense nationale)

Autres ouvrages produits par l'Office national du film
Programme de co-productions — Jeux de diapositives trilingues

ONF et Affaires indiennes
et Nord canadien
(Français / Anglais / Cri)
Les enfants au jeu
Jérémi Quitch à la maison

Autres ouvrages produits par l'Office national du film
Programme de co-productions — Ensembles multi média

ONF et Affaires indiennes
et Nord canadien
Manowan (Français)
Manowan (Anglais)
Manowan (Cri)

Films produits par des sociétés commerciales pour le programme de commandes
Films — Originaux en anglais

Air Defence Command
9 minutes 33 secondes
couleur 16mm
(Noel Dadds Productions pour
Défense nationale)

G.A.C.S.
4 minutes 35 secondes
couleur 16mm
(Nimbus Productions pour
Industrie et Commerce)

Cadet Summer
11 minutes 2 secondes
couleur 16mm
(Hereford Films Limited pour
Défense nationale)

Canada in Fashion
14 minutes 40 secondes
couleur 16mm
(Crawley Films Limited pour
Industrie et Commerce)

code Name: Running Jump
17 minutes 29 secondes
couleur 16mm
(Multiscreen Corporation Ltd
pour Défense nationale)

Fire Hose
26 minutes 15 secondes
couleur 16mm
(Forge Almacac Productions
pour Défense nationale)

Hudson 70
27 minutes 7 secondes
couleur 16mm
(Crawley Films Limited pour
Environnement Canada)

Making of a Man
10 minutes 54 secondes
couleur 16mm
(Cal Film Productions pour
Défense nationale)

Preventive Dentistry
7 minutes 33 secondes
couleur 16mm
(Crawley Films Limited pour
Défense nationale)

Project Beaufort
9 minutes 34 secondes
couleur 16mm
(Scott Films Limited pour
Energie, Mines et Ressources)

Race of the Snow Snakes
4 minutes 47 secondes
couleur 16mm
(AKO Productions pour Affaires
Indiennes et Nord canadien)

A Time to Consider — Ecology
11 minutes 25 secondes
couleur 16mm
(International Cinema Centre
Ltd pour Information Canada)

The Train Without Tracks
6 minutes 13 secondes
couleur 16mm
(Hennig Jacobsen Productions
pour Affaires indiennes et
Nord canadien)

Visual Problems in Flight
13 minutes
couleur 16mm
(Crawley Films Limited pour
Défense nationale)

Production 1972-1973 (suite)

Autres ouvrages produits par l'Office national du film
Programme de co-productions — Films fixes en français

ONF et Affaires indiennes
et Nord canadien
L'histoire de Manowan:
L'histoire de Manowan:
L'histoire de Manowan:
2e partie (sonore)

Autres ouvrages produits par l'Office national du film
Programme de co-productions — Films fixes en anglais

ONF et Affaires indiennes
et Nord canadien
History of Manowan:
History of Manowan:
Part 1 (sound)
History of Manowan:
Part 2 (sound)

Autres ouvrages produits par l'Office national du film
Programme de co-productions — Films fixes dans la langue des Cris

ONF et Affaires indiennes
et Nord canadien
Atisokan Nte Manowanik --
Nistam Kenokok (sonore)
Atisokan Nte Manowanik --
Minowach Kenokok (sonore)

Autres ouvrages produits par l'Office national du film
Programme de co-productions — Films fixes trilingues

ONF et Affaires indiennes
et Nord canadien
(Français / Anglais / Cri)
L'appel à l'original (sonore)
Le canot (sonore)
Les raquettes (sonore)

Autres ouvrages produits par l'Office national du film
Programme de l'ONF — Jeux de diapositives bilingues

Les bannières
Batoche
La Croix de Victoria
(Première Guerre mondiale)
Les écluses de la voie
maritime du Saint-Laurent
Étoiles de mer
Expérimentation visuelle
par Jean-Louis Frund
Le Fort Battleford: 1ère partie
Le Fort Battleford: 2e partie
Les hépatiques
La maison des Loyalistes
Photographies canadiennes:
Jean-Louis Frund
Photographies canadiennes:
Joanne J. Johnson

Autres ouvrages produits par l'Office national du film
Programme de l'ONF — Transparents pour rétroprojecteur bilingues

Europe (1914-1918)
Le front ouest, 1914-1918:
Opérations canadiennes

Autres ouvrages produits par l'Office national du film
Programme de commandes — Film fixe en français

Environnement Canada
Le saumon atlantique

Autres ouvrages produits par l'Office national du film
Programme de commandes — Films fixes en anglais

Main-d'œuvre et Immigration
Auto Mechanic (sonore)
Bricklayer (sonore)
Hairdresser (sonore)
Machinist (sonore)
Santé nationale et Bien-être
social
LSD
Why Do People Take Drugs?

Autres ouvrages produits par l'Office national du film
Programme de commandes — Spectacles de diapositives multilingues

Musée national du Canada
Champlain Sea
Period of Crisis

Transports
Transpo 72: Canada
(images multiples)
Watson's Speech: STOL Aircraft

Production 1972-1973 (suite)

Autres films produits par l'Office national du film
Programme de commandes — Films en boucle en anglais

Extinction of the Dinosaurs	3 minutes 7 secondes	(Musée national des Sciences naturelles)
Origin of Life on Earth	3 minutes	(Musée national du Canada)

Autres films produits par l'Office national du film
Programme de co-productions — Films-éclair en anglais

People of the Seal	60 secondes et 20 secondes	(ONF et BBC)
Part 1: Eskimo Summer		
Part 2: Eskimo Winter		
People of the Seal	60 secondes et 20 secondes	(ONF et BBC)

Autres ouvrages produits par l'Office national du film
Programme de l'ONF — Films fixes en français

Bornes perdues: 3	Le premier saumon (sonore)	Les pionniers des Prairies
Bornes perdues: 5	La première girouette	Les pionniers des Prairies
Faire une bannière	Les pionniers des Maritimes	Les pionniers des Prairies
Faire une cagoule	1ère partie	Les pionniers des Prairies
	2e partie	Les pionniers des Prairies

Autres ouvrages produits par l'Office national du film
Programme de l'ONF — Films fixes en anglais

The First Weather Vane	Pioneer Life in the Maritimes	Port City: halifax
Grand Manan Island	Part 1	Rodents, Rabbits and Hares
Magdalen Islands	Pioneer Life in the Maritimes	Strangelight: 2
Making a Body Mask	Part 2	Strangelight: 3
Making Banners	Pioneer Life on the Prairies	Strangelight: 5
	(1812-1900)	The Urban Revolution (sound)
	Pioneer Life on the Prairies	
	(1900-1912)	

Production 1972-1973 (suite)

Autres films produits par l'Office national du film

Programme de commandes — Films-écrits en français (suite)

Produits dangereux: corrosifs
 60 secondes
 couleur 35mm & 16mm
 (Ministère de la Consommation
 et des Corporations)

Produits dangereux: bébés
 60 secondes
 couleur 16mm
 (Ministère de la Consommation
 et des Corporations)
 La protection civile
 50 secondes
 couleur 16mm
 (O.M.U.)

Anti-smoking: Nutrition
 60 secondes
 couleur 35mm & 16mm
 (Santé nationale et Bien-être
 social)

Anti-smoking: General Health
 60 secondes
 couleur 35mm & 16mm
 (Santé nationale et Bien-être
 social)

Drugs: No Thanks
 60 secondes
 couleur 35mm & 16mm
 (Santé nationale et Bien-être
 social)

Drugs: Apartment
 60 secondes
 couleur 35mm & 16mm
 (Santé nationale et Bien-être
 social)

Emergency Measures
 Organization
 50 secondes
 couleur 16mm
 (O.M.U.)

Autres films produits par l'Office national du film

Programme de commandes — Films-écrits en anglais

Hazardous Products: Corrosive
 60 secondes
 couleur 35mm & 16mm
 (Ministère de la Consommation
 et des Corporations)

Hazardous Products: Burns
 60 secondes
 couleur 16mm
 (Ministère de la Consommation
 et des Corporations)

Hazardous Products: Flammable
 60 secondes
 couleur 35mm & 16mm
 (Ministère de la Consommation
 et des Corporations)

Hazardous Products: Poison
 60 secondes
 couleur 35mm & 16mm
 (Ministère de la Consommation
 et des Corporations)

Snowmobile: It's Only a Machine
 30 secondes
 couleur 35mm & 16mm
 (Transports)
 Snowmobile: Slow Motion
 60 secondes
 couleur 35mm & 16mm
 (Transports)

Production 1972-1973 (suite)

Autres films produits par l'Office national du film
Programme de l'ONF — Films-éclairs en anglais

La Gastronomie 13 secondes
couleur 16mm
30 secondes
Backyard Theater 38 secondes
60 secondes
30 secondes
60 secondes
30 secondes
The Longest Day 30 secondes
60 secondes
30 secondes
60 secondes
Hard Rider 60 secondes et 20 secondes
couleur 16mm
60 secondes et 30 secondes

Station 10 60 secondes et 30 secondes
couleur 16mm
42 secondes
60 secondes
30 secondes
La Québécoise 42 secondes
60 secondes
30 secondes
Tour en l'air 60 secondes et 30 secondes
couleur 16mm
60 secondes et 30 secondes
couleur 16mm
Une Job Steady... Un Bon Boss 36 secondes et 30 secondes
couleur 16mm
The Ungrateful Land 30 secondes et 33 secondes
couleur 16mm
Western Series 2 minutes 2 secondes
couleur 16mm
Why I Sing... 60 secondes et 40 secondes
couleur 16mm
40 secondes
60 secondes
30 secondes
couleur 16mm
28 secondes
60 secondes
30 secondes
couleur 16mm
Just Another Job 44 secondes
60 secondes
30 secondes
couleur 16mm
28... 40... 60... 30 secondes
couleur 16mm

Autres films produits par l'Office national du film
Programme de commandes — Films-éclairs en français

Les drogues: non merci 60 secondes
couleur 16mm
(Santé nationale et Bien-être social)
Les drogues: appartement 60 secondes
couleur 16mm
Gendarmerie royale: 60 secondes
couleur 16mm
60 secondes
couleur 16mm
Gendarmerie Royale du Canada) (O.M.U.)

Monnaie: ce n'est qu'une machine 30 secondes
couleur 35mm & 16mm
(Transport)
Moteur: regards ceci au ralenti 60 secondes
couleur 35mm & 16mm
(Transport)
L'Organisation des mesures d'urgence 50 secondes
couleur 16mm
(O.M.U.)

Prévention des inondations 60 secondes (2 films-éclairs)
couleur 16mm
(O.M.U.)
Produits dangereux: inflammables 60 secondes
couleur 35mm & 16mm
(Ministère de la Consommation et des Corporations)
Produits dangereux: poisons 60 secondes
couleur 35mm & 16mm
(Ministère de la Consommation et des Corporations)

Films produits par l'Office national du film

Programme de co-productions — Originaux en anglais

Behind the Scenes 17 minutes 23 secondes couleur 35mm (ONF et Transport Canada)	Here Is Canada 28 minutes 14 secondes couleur 35mm et 16mm (ONF et Affaires extérieures)	"If Just One of Us Does Something..." 55 minutes 33 secondes couleur 16mm (ONF l'Université Memorial de Terre-Neuve)	Man: The Polluter 52 minutes 17 secondes couleur 35mm & 16mm (ONF et Zagreb Film, Yougoslavie)	The Netsilik Eskimo Today 17 minutes 49 secondes couleur 16mm (ONF et Education Development Center, Etats-Unis)	Telecommunications: Behind the Scenes 17 minutes 23 secondes couleur 16mm (ONF et Transport Canada)
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Programme de co-productions — Adaptation en anglais

Films produits par l'Office national du film

Titre 19 minutes 6 secondes couleur 35mm & 16mm (ONF et World Bank)
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Autres films produits par l'Office national du film
Programme de l'ONF — Films-éclairés en français

Et du fils	OK... Laliberté	Le temps d'une chasse
3 minutes	2 minutes 46 secondes	3 minutes 9 secondes
couleur 35mm	couleur 35mm	couleur 35mm
Généralités-nous du mal	Le reel du pendu	Urbanose
29 secondes	19 secondes et 29 secondes	19 secondes
couleur 16mm	couleur 16mm	29 secondes
		59 secondes
		noir et blanc 16mm
Taureau	2 minutes 47 secondes	
	couleur 35mm	
	60 secondes	
	couleur 16mm	

[illegible]

L'affaire Sloane	53 minutes 27 secondes	couleur 16mm	(Revenu national)
Ainsi va la ville	17 minutes 59 secondes	couleur 35mm	(Société centrale d'Hypothèques et de Logement)
Amplificateurs de puissance audio	12 minutes 40 secondes	noir et blanc 16mm	(Défense nationale)
Arrestation, fouille, saisie	10 minutes 59 secondes	couleur 16mm	(Gendarmerie Royale du Canada)
Blocs d'alimentation	7 minutes 13 secondes	noir et blanc 16mm	(Défense nationale)
-- Redresseur biphase	15 minutes 13 secondes	noir et blanc 16mm	(Défense nationale)
Ca flambe à Blaze Creek	9 minutes 39 secondes	couleur 35mm & 16mm	(Service canadien de la Faune)
Keepers of Wildlife	20 minutes 37 secondes	couleur 16mm	(Service canadien de la Faune)
Saint-Urbain in Troyes	27 minutes 48 secondes	couleur 16mm	(Galerie nationale du Canada)
Wheat	15 minutes 54 secondes	couleur 16mm	(Commission canadienne des grains)
Le caribou des toundras	13 minutes 7 secondes	couleur 16mm	(Environnement Canada)
La cathédrale d'Exeter	28 minutes 40 secondes	couleur 16mm	(Galerie nationale du Canada)
Cigarette et poumons	13 minutes 33 secondes	couleur 16mm	(Service canadien de la Faune)
L'imprévu	19 minutes 30 secondes	couleur 16mm	(Travail du Canada)
Louisbourg	20 minutes 10 secondes	couleur 16mm	(Affaires indiennes et Nord canadien)
Nos meilleurs amis	5 minutes 41 secondes	couleur 35mm & 16mm	(Santé nationale et Bien-être social)
Le développement des négatifs	15 minutes 50 secondes	noir et blanc 16mm	(Défense nationale)
Éléments de la photographie:			
Combustible chargé en cours			
de marche	13 minutes 8 secondes	couleur 16mm	(L'Énergie atomique du Canada)
Éléments de la photographie:			
Le développement des négatifs	15 minutes 50 secondes	noir et blanc 16mm	(Défense nationale)
Partie de pêche	22 minutes 8 secondes	couleur 16mm	(Office de Tourisme du gouvernement canadien)
Programme de commandes — Versions et adaptations en anglais			
Films produits par l'Office national du film			
Production 1972-1973 (suite)			

Production 1972-1973 (suite)

Films produits par l'Office national du film

Programme de commandes — Originaux en français (suite)

Le ministère des Transports
du Canada
21 minutes 38 secondes
couleur 16mm
(Information Canada)

20 minutes 10 secondes

couleur 16mm

Films produits par l'Office national du film

Programme de commandes — Originaux en anglais

28 minutes 40 secondes

(Galerie nationale du Canada)

Family Planning in Ghana

27 minutes 7 secondes

couleur 16mm

(Agence canadienne de développement international)

27 minutes 42 secondes

couleur 16mm

(Expansion économique)

32 minutes 38 secondes

couleur 16mm

(Gendarmerie Royale du Canada)

On Power Refuelling

13 minutes 8 secondes

couleur 16mm

(L'Énergie atomique du Canada)

International Undercover Training

-- Drugs

18 minutes 32 secondes

couleur 16mm

(Gendarmerie Royale du Canada)

The Second Arctic Winter Games

28 minutes 7 secondes

couleur 16mm

(Santé nationale et Bien-être social)

The Sloane Affair

53 minutes 27 secondes

couleur 16mm

(Revenu national)

Films produits par l'Office national du film

Programme de commandes — Original en langue étrangère

Family Planning in Ghana

Ghanien

27 minutes 7 secondes

(Agence canadienne de développement international)

<u>Am a Country</u>	
Mandarin	couleur 16mm
25 minutes	24 secondes
<u>In One Day</u>	
Japonais	couleur 16mm
17 minutes	30 secondes
Espagnol	couleur 16mm
Portugais	couleur 16mm
17 minutes	32 secondes
<u>Isotopes in Action</u>	
Turc	couleur 16mm
27 minutes	43 secondes
<u>Ungernaut</u>	
Espagnol	couleur 16mm
28 minutes	7 secondes
<u>The Manhattan Odyssey</u>	
Espagnol	couleur 16mm
8 minutes	5 secondes
<u>A Special Place</u>	
Portugais	couleur 16mm
13 minutes	13 minutes
<u>Nahanni</u>	
Bengali	couleur 16mm
Ourdou	couleur 16mm
18 minutes	50 secondes
<u>Paddle to the Sea</u>	
Thail	couleur 16mm
28 minutes	19 secondes
<u>Science for the Farmer</u>	
Espagnol	couleur 16mm
28 minutes	44 secondes
<u>Ourdou</u>	
28 minutes	42 secondes
<u>The Sea</u>	
Japonais	couleur 16mm
Portugais	couleur 16mm
28 minutes	54 secondes
<u>World in a Marsh</u>	
Thail	couleur 16mm
21 minutes	34 secondes
<u>Three Farmers</u>	
Ourdou	couleur 16mm
28 minutes	20 secondes
<u>Three Country Boys</u>	
Thail	couleur 16mm
28 minutes	20 secondes
<u>noir et blanc</u>	
16mm	
<u>Three Country Boys</u>	
16mm	
<u>noir et blanc</u>	
16mm	
<u>Universe</u>	
Thail	couleur 16mm
27 minutes	57 secondes
<u>Universal</u>	
Thail	couleur 16mm
27 minutes	57 secondes
<u>noir et blanc</u>	
16mm	
<u>To See or Not to See</u>	
Espagnol	couleur 16mm
15 minutes	4 secondes
<u>Ti-Jean Goes Lumbering</u>	
Thail	couleur 16mm
15 minutes	49 secondes
<u>noir et blanc</u>	
16mm	

Programme de commandes — Originaux en français

Films produits par l'Office national du film

L'information en administration des affaires: techniques nouvelles d'animation 28 minutes 34 secondes noir et blanc 16mm (Main-d'oeuvre et Immigration)	Le ministère de l'Agriculture du Canada 20 minutes 57 secondes couleur 16mm (Information Canada)	Le ministère de l'Industrie et du Commerce du Canada 20 minutes 30 secondes couleur 16mm (Information Canada)	Le ministère de la Consom- mation et des Corporations du Canada 19 minutes 25 secondes couleur 16mm (Information Canada)	Le ministère de la Justice du Canada 20 minutes 45 secondes couleur 16mm (Information Canada)	Le ministère des Affaires indiennes et du Nord canadien 21 minutes 3 secondes couleur 16mm (Information Canada)
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Production 1972-1973 (suite)

Films produits par l'Office national du film

Programme de l'ONF — Adaptation bilingue

Temples of Time
Temple du temps
26 minutes 45 secondes
couleur 16mm & 35mm

Films produits par l'Office national du film
Programme de l'ONF — Versions et adaptations en langues étrangères

<p> <u>About Flowers</u> Malais Mandarin 6 minutes 54 secondes couleur 16mm </p>	<p> <u>Agriculture Canada</u> Portugais 26 minutes 39 secondes couleur 16mm </p>	<p> <u>Aircraft in Forest Fire Control</u> Espagnol 27 minutes 15 secondes couleur 16mm </p>	<p> <u>Angotee:</u> The Story of an Eskimo Boy Thai 31 minutes 27 secondes couleur 16mm </p>	<p> <u>Agua Rondo</u> Portugais 10 minutes 33 secondes couleur 16mm </p>	<p> <u>The Bear and the Mouse</u> Malais 8 minutes couleur 16mm </p>	<p> <u>Elsthorpe</u> Espagnol 10 minutes 53 secondes couleur 16mm </p>	<p> <u>The Catch</u> Espagnol 17 minutes 45 secondes couleur 16mm </p>	<p> <u>A Chaiy Tale</u> Mandarin 10 minutes 36 secondes noir et blanc 35mm </p>	<p> <u>Change in the Western Mountains</u> Japonais 12 minutes 39 secondes couleur 16mm </p>	<p> <u>The Changing Wheat Belt</u> Mandarin 13 minutes 56 secondes couleur 16mm </p>	<p> <u>Crossbreeding for Profit</u> Tamil 12 minutes 19 secondes noir et blanc 16mm </p>	<p> <u>D N A</u> Bengali 10 minutes 59 secondes Portugais 11 minutes 2 secondes couleur 16mm </p>	<p> <u>Element 3</u> Polonais 46 minutes 29 secondes Ourdou 46 minutes 34 secondes couleur 16mm </p>	<p> <u>Forest Regions of Canada</u> Espagnol 17 minutes 32 secondes couleur 16mm </p>	<p> <u>The Flower and the Hive</u> Ourdou 12 minutes couleur 16mm </p>	<p> <u>5000 Miles</u> Japonais 19 minutes 39 secondes couleur 16mm </p>	<p> <u>The Great Toy Robbery</u> Thai 7 minutes 5 secondes couleur 16mm </p>	<p> <u>Harvest Time</u> Ourdou 10 minutes 57 secondes noir et blanc 16mm </p>	<p> <u>Hot Stuff</u> Alleman 9 minutes 46 secondes couleur 35mm & 16mm </p>	<p> <u>Eskimo Artist: Kenojuak</u> Bengali 20 minutes 17 secondes couleur 16mm </p>	<p> <u>Fields of Space</u> Bengali 18 minutes 57 secondes Hindi 18 minutes 59 secondes couleur 16mm </p>	<p> <u>5000 Miles</u> Japonais 19 minutes 39 secondes couleur 16mm </p>	<p> <u>The Flower and the Hive</u> Ourdou 12 minutes couleur 16mm </p>	<p> <u>Forest Regions of Canada</u> Espagnol 17 minutes 32 secondes couleur 16mm </p>	<p> <u>The Great Toy Robbery</u> Thai 7 minutes 5 secondes couleur 16mm </p>	<p> <u>Harvest Time</u> Ourdou 10 minutes 57 secondes noir et blanc 16mm </p>	<p> <u>Hot Stuff</u> Alleman 9 minutes 46 secondes couleur 35mm & 16mm </p>
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l'oeil / Eye 8 minutes 11 secondes couleur 35mm & 16mm	Street Musique 8 minutes 45 secondes couleur 35mm & 16mm
Balabolok 7 minutes 27 secondes couleur 35mm	Mirage 5 minutes 47 secondes couleur 16mm
Centaur / Centaur 10 minutes 3 secondes couleur 35mm & 16mm	La vallée de la lune 4 minutes 36 secondes couleur 35mm
Valley of the Moon 4 minutes 36 secondes couleur 35mm	

Ainsi vint la mort 14 minutes 9 secondes couleur 35mm & 16mm	L'écran d'épingles 38 minutes 44 secondes couleur 16mm
Conception et contraception 11 minutes 15 secondes couleur 16mm	Fin d'un jour d'été 8 minutes 50 secondes couleur 16mm
Dans un parc 6 minutes 13 secondes noir et blanc 35mm & 16mm	Le genou mécanique 21 minutes 45 secondes couleur 16mm
	Hommage à Monsieur Bell 15 minutes 50 secondes couleur 35mm
	Un voyage en Inde 49 minutes 30 secondes couleur 16mm
	Propos sur l'immunité 13 minutes 4 secondes couleur 35mm
	Les oiseaux mécaniques 16 minutes couleur 35mm

All Stakes Are Down, No More Bets 15 minutes 50 secondes couleur 16mm	Hard Rider trois versions 57 minutes 50 secondes couleur 16mm
Cries from Within 45 minutes 15 secondes couleur 16mm	Question of Immunity 13 minutes 4 secondes couleur 35mm & 16mm
The Egg 4 minutes 57 secondes couleur 35mm & 16mm	Series 4 7 minutes 29 secondes couleur 16mm
	Wind 9 minutes 23 secondes couleur 35mm & 16mm
	We Are AL... Picasso! 58 minutes 5 secondes couleur 16mm
	There Are Others. Worse Off than Us... 57 minutes 37 secondes noir et blanc 16mm

Production 1972-1973 (suite)

Films produits par l'Office national du film

Programme de l'ONF — Originaux en anglais (suite)

180 Is Max 16 minutes couleur 16mm	16 minutes couleur 16mm	180 Is Max 16 minutes couleur 16mm	16 minutes couleur 16mm
One Hand Clapping 9 minutes 37 seconds couleur 35mm & 16mm	9 minutes 37 seconds couleur 35mm & 16mm	One Hand Clapping 9 minutes 37 seconds couleur 35mm & 16mm	9 minutes 37 seconds couleur 35mm & 16mm
Paul Kane Goes West 14 minutes 28 seconds couleur 35mm & 16mm	14 minutes 28 seconds couleur 35mm & 16mm	Paul Kane Goes West 14 minutes 28 seconds couleur 35mm & 16mm	14 minutes 28 seconds couleur 35mm & 16mm
Le Divoir 27 minutes 50 seconds couleur 16mm	27 minutes 50 seconds couleur 16mm	Le Divoir 27 minutes 50 seconds couleur 16mm	27 minutes 50 seconds couleur 16mm
Do What You Must 27 minutes 50 seconds couleur 16mm	27 minutes 50 seconds couleur 16mm	Do What You Must 27 minutes 50 seconds couleur 16mm	27 minutes 50 seconds couleur 16mm
The Quiet Revolution 26 minutes 50 seconds couleur 16mm	26 minutes 50 seconds couleur 16mm	The Quiet Revolution 26 minutes 50 seconds couleur 16mm	26 minutes 50 seconds couleur 16mm
Part 2: 1945-1973 2 minutes 53 seconds couleur 16mm	2 minutes 53 seconds couleur 16mm	Part 2: 1945-1973 2 minutes 53 seconds couleur 16mm	2 minutes 53 seconds couleur 16mm
A Fable by Aesop: The North Wind and the Sun 8 minutes 34 seconds couleur 35mm & 16mm	8 minutes 34 seconds couleur 35mm & 16mm	A Fable by Aesop: The North Wind and the Sun 8 minutes 34 seconds couleur 35mm & 16mm	8 minutes 34 seconds couleur 35mm & 16mm
William Shatner 28 minutes 30 seconds couleur 16mm	28 minutes 30 seconds couleur 16mm	William Shatner 28 minutes 30 seconds couleur 16mm	28 minutes 30 seconds couleur 16mm
OK... Camera 27 minutes 37 seconds couleur 16mm	27 minutes 37 seconds couleur 16mm	OK... Camera 27 minutes 37 seconds couleur 16mm	27 minutes 37 seconds couleur 16mm
He's Not the Walking Kind 28 minutes 5 seconds couleur 16mm	28 minutes 5 seconds couleur 16mm	He's Not the Walking Kind 28 minutes 5 seconds couleur 16mm	28 minutes 5 seconds couleur 16mm
In Our Own Way 27 minutes 17 seconds couleur 16mm	27 minutes 17 seconds couleur 16mm	In Our Own Way 27 minutes 17 seconds couleur 16mm	27 minutes 17 seconds couleur 16mm
Just Another Job 27 minutes 8 seconds couleur 16mm	27 minutes 8 seconds couleur 16mm	Just Another Job 27 minutes 8 seconds couleur 16mm	27 minutes 8 seconds couleur 16mm
Inscreed 38 minutes 44 seconds couleur 16mm	38 minutes 44 seconds couleur 16mm	Inscreed 38 minutes 44 seconds couleur 16mm	38 minutes 44 seconds couleur 16mm
Grierson 57 minutes 50 seconds couleur 16mm	57 minutes 50 seconds couleur 16mm	Grierson 57 minutes 50 seconds couleur 16mm	57 minutes 50 seconds couleur 16mm
Gore Road 8 minutes 23 seconds couleur 16mm	8 minutes 23 seconds couleur 16mm	Gore Road 8 minutes 23 seconds couleur 16mm	8 minutes 23 seconds couleur 16mm
Goodbye Sousa 17 minutes 3 seconds couleur 16mm	17 minutes 3 seconds couleur 16mm	Goodbye Sousa 17 minutes 3 seconds couleur 16mm	17 minutes 3 seconds couleur 16mm
La Gastronomie 27 minutes 23 seconds couleur 16mm	27 minutes 23 seconds couleur 16mm	La Gastronomie 27 minutes 23 seconds couleur 16mm	27 minutes 23 seconds couleur 16mm
The Family That Dwelt Apart 7 minutes 45 seconds couleur 35mm	7 minutes 45 seconds couleur 35mm	The Family That Dwelt Apart 7 minutes 45 seconds couleur 35mm	7 minutes 45 seconds couleur 35mm
A Crowded Wilderness 8 minutes 59 seconds couleur 16mm	8 minutes 59 seconds couleur 16mm	A Crowded Wilderness 8 minutes 59 seconds couleur 16mm	8 minutes 59 seconds couleur 16mm
A Bus -- For Us 14 minutes 35 seconds couleur 16mm	14 minutes 35 seconds couleur 16mm	A Bus -- For Us 14 minutes 35 seconds couleur 16mm	14 minutes 35 seconds couleur 16mm
A Memo from Fogo 41 minutes 55 seconds couleur 16mm	41 minutes 55 seconds couleur 16mm	A Memo from Fogo 41 minutes 55 seconds couleur 16mm	41 minutes 55 seconds couleur 16mm
Promises, Promises... 29 minutes 20 seconds couleur 16mm	29 minutes 20 seconds couleur 16mm	Promises, Promises... 29 minutes 20 seconds couleur 16mm	29 minutes 20 seconds couleur 16mm
Regina Tebeus 19 minutes 27 seconds couleur 16mm	19 minutes 27 seconds couleur 16mm	Regina Tebeus 19 minutes 27 seconds couleur 16mm	19 minutes 27 seconds couleur 16mm
The Question of Television Violence 56 minutes couleur 16mm	56 minutes couleur 16mm	The Question of Television Violence 56 minutes couleur 16mm	56 minutes couleur 16mm
Why I Sing... 57 minutes 6 seconds couleur 16mm	57 minutes 6 seconds couleur 16mm	Why I Sing... 57 minutes 6 seconds couleur 16mm	57 minutes 6 seconds couleur 16mm
Who Were the Ones? 7 minutes 28 seconds couleur 35mm & 16mm	7 minutes 28 seconds couleur 35mm & 16mm	Who Were the Ones? 7 minutes 28 seconds couleur 35mm & 16mm	7 minutes 28 seconds couleur 35mm & 16mm
The Ungrateful Land 27 minutes 10 seconds couleur 16mm	27 minutes 10 seconds couleur 16mm	The Ungrateful Land 27 minutes 10 seconds couleur 16mm	27 minutes 10 seconds couleur 16mm
Une Job Steady... Un Bon Boss 27 minutes 17 seconds couleur 16mm	27 minutes 17 seconds couleur 16mm	Une Job Steady... Un Bon Boss 27 minutes 17 seconds couleur 16mm	27 minutes 17 seconds couleur 16mm
The Underground Movie 14 minutes couleur 35mm	14 minutes couleur 35mm	The Underground Movie 14 minutes couleur 35mm	14 minutes couleur 35mm
Under the Rainbow 10 minutes 2 seconds couleur 35mm	10 minutes 2 seconds couleur 35mm	Under the Rainbow 10 minutes 2 seconds couleur 35mm	10 minutes 2 seconds couleur 35mm
Tour en l'air 49 minutes 32 seconds couleur 16mm	49 minutes 32 seconds couleur 16mm	Tour en l'air 49 minutes 32 seconds couleur 16mm	49 minutes 32 seconds couleur 16mm
Natural Food Shop 9 minutes 57 seconds couleur 16mm	9 minutes 57 seconds couleur 16mm	Natural Food Shop 9 minutes 57 seconds couleur 16mm	9 minutes 57 seconds couleur 16mm
La Québécoise 27 minutes 10 seconds couleur 16mm	27 minutes 10 seconds couleur 16mm	La Québécoise 27 minutes 10 seconds couleur 16mm	27 minutes 10 seconds couleur 16mm
Station 10 57 minutes 50 seconds couleur 16mm	57 minutes 50 seconds couleur 16mm	Station 10 57 minutes 50 seconds couleur 16mm	57 minutes 50 seconds couleur 16mm
The Dummy Mummy Dummy 14 minutes couleur 16mm	14 minutes couleur 16mm	The Dummy Mummy Dummy 14 minutes couleur 16mm	14 minutes couleur 16mm

Films produits par l'Office national du film
Programme de l'ONF — Originaux en français

Les allées de la terre 71 minutes 17 secondes couleur 16mm	Le bien perdu 71 minutes 30 secondes couleur 35mm & 16mm	Le bonhomme 58 minutes 55 secondes couleur 16mm	Chez nous, c'est chez nous 81 minutes 2 secondes couleur 16mm	Des armes et les hommes 57 minutes 50 secondes couleur 16mm	Elisa ou Les enquêtes d'Elisa 17 minutes 35 secondes couleur 35mm & 16mm
Frankoïse Durocher, waitress 29 minutes couleur 16mm	Guérissez-nous du mal 27 minutes 55 secondes couleur 16mm	Mon numéro 9 en or 4 minutes 45 secondes noir et blanc 35mm & 16mm	0, ou L'invisible enfant 66 minutes 37 secondes couleur 16mm	OK... Laliberte 112 minutes 24 secondes couleur 35mm	Richesse des autres 94 minutes 22 secondes couleur 16mm
Flureau 97 minutes 1 seconde couleur 35mm & 16mm	Le temps d'une chasse 97 minutes 45 secondes couleur 35mm & 16mm	Tendresse ordinaire 82 minutes 11 secondes couleur 35mm	Tout écartillé 5 minutes 55 secondes couleur 35mm & 16mm	Un cheval à toute vapeur 8 minutes 9 secondes couleur 35mm	Le vent 9 minutes 23 secondes couleur 35mm & 16mm

Société nouvelle:

Un soleil pas comme ailleurs 47 minutes couleur 16mm	Urbanose (série) 14 films: 26 minutes 50 secondes 1 film: 34 minutes 25 secondes noir et blanc 16mm
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Films produits par l'Office national du film
Programme de l'ONF — Originaux en anglais

About Conception and Contraception 11 minutes 7 secondes couleur 16mm	Adelaide Village 14 minutes 32 secondes couleur 35mm & 16mm	Backyard Theater deux versions 27 minutes 8 secondes couleur 16mm
Barnerfilm 9 minutes 44 secondes couleur 35mm & 16mm	Beware, Beware, My Beauty Fair 28 minutes 34 secondes couleur 16mm	Beyond Kicks 28 minutes 35 secondes couleur 16mm
Bloodsugar 29 minutes 4 secondes couleur 16mm	The Cartoon Film 28 minutes 12 secondes couleur 16mm	Challenge for the Church 27 minutes 14 secondes couleur 16mm



En moyenne, le personnel régulier, y compris celui du Centre de photographie du Gouvernement, compte 908 membres, soit 11 de plus que l'année dernière.

Douze employés ont pris leur retraite cette année en vertu de nouvelles dispositions du Régime de pension.

Il y a eu quelque 120 nouveaux employés, surtout pour les travaux d'écritures et 65 mutations ont été effectuées. Le coefficient de rotation du personnel s'est élevé à 12.2 pour cent.

Les conventions collectives de travail sont négociées et signées avec l'Institut professionnel de la Fonction publique, ainsi qu'avec deux catégories de l'Alliance de la Fonction publique du Canada.

Tous les membres du personnel peuvent maintenant bénéficier du programme général d'assurance-chômage.

Le Bureau de perfectionnement et de formation du personnel de la Commission de la Fonction publique du Canada a effectué une analyse des besoins généraux de l'Office en matière de formation. Cet organisme a, en outre, organisé des cours de gestion pour 36 employés, et toute une série de conférences, pour bon nombre d'autres employés, sur des sujets liés à leur travail. Un nombre grandissant d'employés ont pu obtenir le remboursement intégral ou partiel des frais encourus pour des cours données dans une université ou un autre établissement d'enseignement.

Le nombre d'étudiants employés dans le cadre du Programme d'emplois d'été a triple par rapport à l'année dernière; c'est ainsi que quelque 229 jeunes hommes ou femmes se sont vu confier des travaux en rapport avec leurs études. Les étudiants choisis pour ces emplois provenaient de toutes les provinces du Canada. On a constaté une fois de plus à quel point ce Programme d'emplois d'été est profitable.

Les expositions de diapositives "audiovisuelles" restent très populaires; on les a présentées lors de conférences inter-nationales sur les problèmes d'environnement et sur la pêche ainsi qu'à l'occasion de conférences de l'Organisation des Nations Unies pour l'alimentation et l'agriculture. Autre réalisation: l'exposition de photographies du Centre de conférences du Gouvernement canadien à Ottawa. Le succès de cette exposition a été si vif, que le Centre de conférences va mettre tous ses locaux à la disposition du Service de la photographie, pour son exposition de l'été 1973.

Un Programme d'embauche d'étudiants, pour l'été, a favorisé l'organisation et la mise sur pied d'une grande exposition, intitulée "Le Canada: c'est quoi?"/"Canada: What is it?". Par ailleurs, dix étudiants en photographie de diverses régions du Canada ont été chargés, dans le cadre de ce projet, de photographier pendant huit semaines des "créateurs canadiens" -- artistes de leur choix.

La populaire série Image, de l'ONF, s'est enrichie d'un dixième volume intitulé: Les ouvriers.

Le Centre a été créé en 1965, pour fournir aux ministères et aux organismes fédéraux d'Ottawa tous les services de traitement et de tirage de photographies dont ceux-ci avaient besoin; exception faite cependant pour les photographies scientifiques ou certains services hautement spécialisés.

Le Centre a effectué, cette année, divers travaux pour une centaine de ministères ou d'organismes; les réalisations allaient des diapositives de 35mm aux photographies format affiche, notamment une photographie géante de 19 pi sur 10 pi. Il a continué de faire des agrandissements courants de photographies pour les expositions de la Galerie de photos de l'ONF, et il a produit une gamme variée de photographies à l'intention d'Expositions Canada, pour des expositions, des foires et des salons organisés au pays même ou à l'étranger. Le Centre a, par ailleurs, automatisé le traitement des diapositives, ainsi que des négatifs en noir et blanc, et le tirage des photographies en couleur, pour les agrandissements courants, dans des dimensions allant jusqu'à 8 po sur 10 po.

En matière de tirage de photographies en couleur, le Centre de photographie a été l'un des premiers à passer de cinq à trois phases, en utilisant du papier imperméable.

On a demandé au Centre de participer à une enquête sur les installations et le matériel audiovisuel du Gouvernement fédéral, selon les principes mêmes de l'enquête qu'il avait déjà menée, en 1971, sur la photographie. L'enquête a été achevée en novembre; elle est actuellement étudiée par un comité inter-ministériel.

Ouverture de l'exposition Visions
restes à la Galerie de la Photo.



Centre de photographie
Gouvernement canadien

Le Service des programmes de commande

La Division d'Ottawa comprend le Service des programmes commandés, le Service de la photo et le Centre de photographie du Gouvernement canadien. En plus, le bureau du Directeur de la Division représente l'ONF à divers niveaux du Gouvernement, ainsi qu'après des Comités gouvernementaux; sans compter que, cette année, les travaux spéciaux relatifs à la mise au point d'une nouvelle politique nationale du Secrétariat d'État, en matière de films et de magnétoscopies, se sont poursuivis.

La réorganisation du Service se continue. Pour ce faire, ses ressources artistiques et techniques ont été augmentées, lui permettant ainsi de mieux conseiller les ministères et organismes gouvernementaux et de contrôler plus efficacement la production qui alimente leurs programmes, en films et autres réalisations magnétoscopiques et audiovisuelles.

Cette année, une proportion accrue du travail a été confiée à des cinéastes du secteur privé par appels d'offres. Les studios et laboratoires commerciaux se sont également vu confier une plus grande partie du tirage de distribution et divers autres travaux. Les ministères et organismes gouvernementaux ont investi un montant de \$3,201,409 dans des projets variés. Le secteur privé de l'industrie cinématographique canadienne a été chargé de réaliser environ 42 pour cent de ces projets (\$1,319,263), un pas de plus vers l'objectif de l'Office, qui consiste à confier, en 1974, la réalisation des films commandés par des ministères à des réalisateurs canadiens du secteur privé, jusqu'à concurrence de 50 pour cent du budget prévu.

Cette année, les divisions de la Production de l'ONF ont réalisé 62 films pour des ministères et des organismes gouvernementaux; des entreprises commerciales ont réalisé 26 autres films. Par ailleurs, 9 films ont été tournés en coproduction, par l'Office et certains ministères; 26 films éclairés sur la Fonction publique destinés aux réseaux de télévision provenaient de l'ONF; 20 ont été faits par des producteurs du secteur privé, et 4 autres en coproduction, par l'ONF et des ministères.

Le Service de la photographie

Grâce au Service de la photo, le public prend davantage conscience du talent de bien des photographes canadiens relativement inconnus, ainsi que de l'existence d'une pépinière de jeunes artistes. La Galerie des photos d'Ottawa a présentée, cette année, trois grandes expositions intitulées: Autres pays, autres visages, Passeport infini et Visions terrestres.

On a choisi des groupes de photographies en vue d'expositions itinérantes; ces photographies sont également à la disposition des galeries, bibliothèques municipales, établissements d'enseignement et autres organismes, dont l'intérêt grandit. Ce programme d'expositions itinérantes de photographies, au Canada et à l'étranger, offre une image multiple des nombreux aspects de notre pays; il permet aux visiteurs de découvrir la beauté des paysages, le caractère varié de la population et, surtout, le talent accru de nos photographes.

Distribution de copies (Productions ONF)

Ventes internes	Ventes		
	Gouv. Féd.	Autre	Total
4,403	2,226	8,887	11,113
83	731	51,681	52,412
39	331	15,279	15,610
-	58	5,038	5,096
5	10	1,202	1,212
-	13	900	913

Au Canada:

Copies 16mm 2,226
Films fixes 731
Jeux de diapositives 331
Copies 8mm 58
Ensembles multi media 10
Diapositives de rétroprojecteur 13

L'étranger:

Copies 16mm 10,321
Films fixes 21,155
Jeux de diapositives 2,343
Copies 8mm 41,485
Ensembles multi media 36
Diapositives de rétroprojecteur -

Présentations de films en 16mm

Au Canada:

Colombie Britannique et Yukon
Prairies et Territoires du Nord-Ouest
Ontario/Hull
Ontario
Québec
Provinces de l'Atlantique

A l'étranger:

Etats-Unis 307,505
Europe (Royaume-Uni compris) 136,690
Asie 139,496
Afrique 44,654
Amérique du Sud et Centrale 89,143
Australie et Nouvelle-Zélande 13,382

Représentations

730,870

Auditoires

13,957,633
9,954,653
29,724,726
4,744,497
11,372,471
906,499
70,660,479

Prêts

46,453
112,870
25,153
48,890
91,824
60,077
385,297

Ventes
internes

2,425
125
100
45
6
-

Locations aux cinémas

Au Canada:

35mm

16mm

11,505
6,391
17,896

Total des titres
sous contrat

Titres vendus
1972-1973

A l'étranger:

Etats-Unis
Europe (Royaume-Uni compris)
Afrique
Amérique du Sud et Centrale
Asie
Australie et Nouvelle-Zélande

43
85
28
-
20
176

220
1,537
487
173
62
293
2,772

Télévision

Au Canada:

Emissions (films touristiques compris)

Etats-Unis:

Emissions de films touristiques

Titres vendus
1972-1973

Total des titres
sous contrat

A l'étranger:

Etats-Unis
Europe (Royaume-Uni compris)
Afrique
Asie
Amérique du Sud et Centrale
Australie et Nouvelle-Zélande

39
401
15
54
-
4
518

441
3,017
1,176
3,943
330
62
7,587

petites agglomérations des terres intérieures de la Colombie-Britannique. Dans les provinces de l'Atlantique, les projections de l'ONF ont contribué à faire découvrir le Canada dans les villages de pêcheurs, les hôpitaux psychiatriques, les bars, les usines et les hôtels. Les touristes n'ont pas été laissés pour compte; ils ont été atteints au moyen de projections spéciales dans les terrains de camping, sur les traversiers, les plages et un peu partout où ils se rassemblent.

Un certain nombre d'événements, à l'étranger, ont aussi élargi le champ de distribution des films de l'ONF. Pour la première fois, se sont réunis au bureau de l'ONF, à Londres, les responsables de cinémathèques des missions diplomatiques de sept pays, soit le Royaume-Uni, l'Allemagne fédérale, la Hollande, l'Islande, la Norvège, le Danemark et la Finlande. Les fonctionnaires des Affaires extérieures à Ottawa, le Haut-Commissariat à Londres et les bureaux de l'ONF de Montréal et de Londres y étaient représentés. Les échanges de vue que permettent de telles rencontres contribuent à mieux faire comprendre le rôle des cinémathèques à l'étranger et permettent d'en tirer un meilleur profit. Une réunion semblable s'est tenue à Paris, à l'intention des responsables de cinémathèques de l'ambassade et des consulats de Bordeaux et de Marseille. Le Bureau de Paris a collaboré aussi avec le Centre culturel canadien de Paris en présentant, au moins, une séance par mois de films de l'ONF.

Un professeur du Service universitaire canadien d'outre-mer, affecté au ministère zambien de l'Éducation, témoigne en ces termes de la signification des films de l'ONF pour les pays étrangers: "Votre expérience qui consiste à nous envoyer des films, a été un succès et une contribution énorme à la réussite de notre groupe, rendant mon travail, ici, à titre de membre de SUCO, plus efficace. Veuillez recevoir mes remerciements." Cette lettre fait allusion aux films de l'ONF sur la géographie et la vie au Canada ainsi qu'aux films sur l'Afrique, ceux-ci étant destinés à la télévision éducative, en Zambie. Ce professeur, dans son dernier communiqué concernant un magazine d'information, nous disait: "Ce programme n'aurait pu être réalisé sans les productions de l'ONF."



Au Pavillon ONF à Terre des hommes.

central de l'ONF, à Montréal, pour prendre part à des sessions concernant différents aspects des médias. Ils ont visionné des films de l'ONF et se sont familiarisés, en général, avec les moyens à prendre pour mieux utiliser les productions de l'Office dans leurs propres systèmes d'éducation.

- Un colloque sur "L'Homme et ses ressources" parrainé par le Conseil canadien des ministres des Ressources. L'ONF y tenait un centre audio-visuel et a projeté près de 30 films sur l'environnement devant les 300 participants.
- La collaboration de l'ONF et du Royal Ontario Museum de Toronto à une mission hebdomadaire intitulée "Kod Presents IFF". Cette série de 30 émissions a présenté 102 films de l'ONF à un auditoire moyen de 175 personnes par programme. La réaction a été favorable et on projette de reprendre l'expérience l'an prochain.

- La collaboration de l'ONF avec le nouveau Communications Studies Department de l'Université Simon Fraser de Burnaby, en Colombie-Britannique. Cette collaboration, d'abord simple service d'avant-première, a pris la forme d'un programme de plus en plus important; des films de l'ONF y sont régulièrement présentés et font l'objet de discussions dans plusieurs cours, à l'Université.

- "Selecto-Vision", de concert avec un réseau de câbles, dans la banlieue de Montréal. L'ONF a tenu un festival de neuf jours et il a donné aux abonnés l'occasion de choisir, eux-mêmes, les films à présenter. Une campagne de publicité, leur avait d'abord communiqué les titres et les résumés de 84 films; ensuite, il leur fut demandé de déterminer, par vote, quels films ils voulaient voir et à quel moment. Le festival a eu lieu de 17h30 à minuit, tous les jours, et le programme comportait plus de 56 heures de projection. Certains films y ont été présentés sept fois. Plus de 10 pour cent des 5,247 abonnés au câble ont pris le temps de téléphoner pour faire part de leurs commentaires sur ce programme innovateur.

- Un programme d'être à l'intention des étudiants, visant à atteindre le plus grand nombre possible de personnes qui n'ont pas, habituellement, accès aux productions de l'ONF. A travers le Canada, 108 étudiants ont divertit 672,628 spectateurs en 8,350 séances. Dans les seules provinces des Prairies, 19 étudiants ont projeté des films devant environ 200,000 personnes, dans les foyers de vieillards, les hôpitaux, les camps d'été, les jardins zoologiques, les parcs, les centres commerciaux et les expositions. Au Québec, les étudiants ont dirigé le Pavillon de l'ONF, à Terre des hommes, attirant une moyenne de 8,430 spectateurs chaque semaine. En Ontario, 35 étudiants ont inscrit à leur programme des films en polonais, ukrainien, italien, allemand, hollandais, anglais et français. A Vancouver les étudiants ont donné des festivals d'une journée entière, empruntant des chemins vicinaux pour présenter les productions de l'ONF aux villages isolés, aux villes minières et aux

Parmi les faits saillants de l'année, notons l'augmentation spectaculaire de 50 pour cent du nombre de films touristiques présentés à la télévision américaine; de 6,063 en 1971-1972, il est passé, cette année, au nombre record de 9,155. Cette poussée résulte en grande partie de la croissance du système de télévision par câble. La télévision a réservé 350 films par mois, durant le dernier trimestre, au bureau de San Francisco; le bureau de Chicago, pour sa part, a déclaré 300 réservations par mois.

La vente de copies de films de 16mm au Canada a augmenté de 32 pour cent, passant de 6,707 au nombre record de 8,887; ce résultat est la conséquence du programme mis sur pied par l'ONF pour inciter les bibliothèques municipales à étendre leurs services cinématographiques à la communauté qu'elles desservent. En outre, 2,226 copies ont été vendues aux ministères fédéraux.

Les films qui se sont le mieux vendus au Canada cette année sont: The Ballad of Crofton, Help Is, Evolution, The Owl and the Lemming, The Rise and Fall of the Great Lakes, Cross Country Skiing/Ski de fond, November/Novembre et Dimensions. Il est encourageant de constater que le film Death of a Legend a connu un très grand succès. Apparemment, les films en couleur d'une durée d'une heure se vendent peu, à cause de leur coût élevé.

À l'étranger, les ventes se sont maintenues, malgré la concurrence. Comme d'habitude, les États-Unis, notre meilleur client, ont acheté le plus grand nombre de copies. La signature d'un accord avec la Didacta Éducational S.A., succursale de la maison d'édition la plus importante et la plus moderne du Brésil, constitue un fait marquant. Didacta, qui a des bureaux dans huit villes importantes devrait assurer la publicité des films de l'ONF, au Brésil, où la population croissante s'élève à plus de 100 millions d'habitants. Cet accord clôture une campagne de promotion de l'ONF auprès des six plus grands pays de l'Amérique du Sud.

Six des 21 films de la série Netisilik Eskimo comptent parmi les plus vendus, à l'étranger. Parmi les autres films qui se sont également le mieux vendus, notons: Boomsville, Phoebe, Neighbors, A Chaiy Tale, The Summer We Moved to Elm Street et The Origins of Weather.

Entre autres tâches importantes, la division s'occupe de la programmation communautaire et du reportage d'événements spéciaux, en vue d'élargir le champ d'action de la division de la Distribution et d'accroître ensuite l'influence de l'ONF sur le public cinématographique. Voici quelques événements spéciaux dignes de mention cette année:

- "Media Mosaic", organisé de concert avec l'Ontario Film Society, quelque 120 éducateurs du Canada ont passé une semaine au Bureau

Programmes spéciaux

L'ONF a présenté des films dans les principales villes du Canada devant les représentants de la presse; et souvent, les réalisateurs ont assisté à ces séances de projection. Cette initiative a donné lieu à de nombreuses et excellentes études, à des articles louant les concepts et le contenu des séries, à des entrevues avec des journalistes et à des interviews à la radio et à la télévision. Une campagne publicitaire faite par la poste auprès des écoles, des bibliothèques et des organisations communautaires a aussi sensibilisé une grande partie du public aux productions de l'ONF.

Le réseau français de Radio-Canada a présenté de nombreux longs métrages de l'ONF dans sa série de fin de soirée Cinéma canadien ainsi que les meilleurs documentaires réalisés par l'Office au cours de l'émission Documentaire canadien.

L'ONF a franchi une étape importante en présentant au réseau TVA, chaîne de télévision française et privée, deux documentaires importants: "Je chante à cheval avec Willie Lamothé", où le réalisateur étudie le phénomène qu'est Lamothé, ce "cowboy" canadien-français, et Peut-être Maurice Richard, un regard sur la vie d'un des plus grands joueurs de hockey.

La présentation de films de l'ONF aux heures de pointe a augmenté cette année. Par contre, nous avons perdu un appui important puisque Radio-Canada a retiré de son programme "Double Exposé", ce qui a entraîné une diminution du nombre de films présentés aux autres heures d'écoute.

Les stations et les réseaux étrangers de télévision ont acheté 513 films au cours de l'année, ce qui porte à 7,986 le nombre de films sous contrat qui seront présentés à la télévision, à l'étranger. Des progrès importants ont été faits dans certains pays: ainsi, on a vendu 39 films aux États-Unis comparativement à 19 en 1971-1972; le Pakistan achète maintenant, assez régulièrement, des courts et des longs métrages; à Bombay et New Delhi ALL India Radio présente, en moyenne, au moins un film de l'ONF par semaine. La série The Netsilik Eskimo et Death of a Legend ont été très appréciées au Japon, en Allemagne et en France. La BBC a jugé le film You Are on Indian Land suffisamment important pour le présenter à sa célèbre émission "Late Night Line-Up", dérogeant ainsi à sa politique de ne pas diffuser de films en noir et blanc.

L'ONF dirige le programme de Films touristiques canadiens pour l'Office du tourisme du Gouvernement canadien. Ce programme invite les Canadiens à passer une plus grande partie de leurs vacances dans leur propre pays; il vise également à attirer plus de visiteurs étrangers au Canada. L'Office du tourisme défraye le coût de toutes les activités entreprises par l'ONF en vertu de ce programme.



A la première de Taureau.



A la première de Taureau.

Distribution aux salles de cinéma

Les films distribués aux salles de cinéma, au Canada, sont tous aussi nombreux. Les locations de films de 35mm se sont élevées à 11,505, soit un peu moins que le nombre record de 12,068 enregistré l'an dernier; elles sont néanmoins suffisantes pour faire de la présente année la deuxième en importance. Les 6,391 locations de films de 16mm ont porté le nombre total de locations commerciales pour 1972-1973 à 17,896; le nombre record de 16,655 de l'année dernière a donc été dépassé.

Mon oncle Antoine, sorti il y a deux ans, reste le long métrage de l'ONF qui a le plus de succès. Il a été loué 179 fois au cours de l'année. Il a aussi été distribué aux États-Unis, en France, en Angleterre, en Belgique et en Suisse. L'IXE 13 est au deuxième rang. Viennent ensuite trois nouveaux longs métrages de langue française, Taureau, Et du fils et Le temps d'une chasse et un documentaire de long métrage en langue anglaise Cry of the Wild.

Les courts métrages qui ont connu le plus de succès dans les salles de cinéma canadiennes sont: Charlie Squash Goes to Town, Fort Who, Blake, Doodle Film, Capture, Goldrodders/Hotoneire et Boomville. Certains courts métrages distribués cette année dont Hot Stuff, Trafficopter, Évolution et Here Is Canada ont aussitôt gagné la faveur du public.

A l'étranger, 176 films ont été vendus pour être distribués aux salles de cinéma; ceci a porté à 2,772 le nombre de films sous contrat projetés dans 134 pays.

La meilleure oeuvre de l'ONF présentée cette année à la télévision canadienne fut la série "Adieu Alouette". La division de la distribution a mené une grande campagne de promotion afin de susciter l'intérêt des téléspectateurs pour les films de l'ONF présentés à la télévision, par Radio-Canada.

Prêts de films

La division de la Distribution a pour but d'assurer une très large diffusion des films de l'ONF, au Canada et à l'étranger, et de mettre des films plus spécialisés à la disposition des groupes qui ont des besoins et des intérêts spécifiques. On estime à plus de 700 millions de personnes le nombre total de spectateurs qui ont assisté à la projection des films de l'ONF. La principale préoccupation de la division est de répondre à la demande croissante de films, au Canada. Le personnel et le nombre de copies disponibles dans les 27 cinémathèques de l'ONF au Canada ne sont pas suffisants; cependant, le programme de collaboration avec les bibliothèques municipales contribue à améliorer la situation.

L'an dernier, l'ONF a fourni aux bibliothèques municipales un total de 100 copies de films. L'Office, à servir le public en général, une réduction de 50 pour cent sur tout achat de films. Pres de 50 réseaux de bibliothèques comptant plus de 100 bibliothèques (principales et secondaires) ont profité de cette décision. Le nombre de copies vendues aux bibliothèques a dépassé de 2,000 celui de l'année précédente. Grâce à cet excédent et au personnel des bibliothèques, travaillant à satisfaire les besoins communautaires de films, les statistiques concernant la distribution pour l'année qui se termine, indiquent un progrès important. L'ONF a offert aux écoles et aux commissions scolaires une réduction de 30 pour cent sur tout achat massif de films, les incitant ainsi à faire face aux demandes croissantes qu'elles reçoivent.

Les ressources des 27 bureaux de l'ONF qui prêtent des films directement au public, ont été mises à dure épreuve par la demande croissante. Les réservations se sont élevées à 385,297, soit une augmentation de 20,000 par rapport à l'année précédente. Pour répondre à cette demande, la division de la Distribution a continué d'innover en mettant sur pied, dans quelques-uns de ses bureaux, des bibliothèques livre service, augmentant ainsi le nombre de prêts par employé.

Parmi les films les plus demandés au Canada, mentionnons: Helicopter Canada, Railrodder, The Rise and Fall of the Great Lakes, Paddle to the Sea, Neighbors, Dimensions, Vogue à la mer, La terre est habitée, Au pays de King Size, Pas de deux, Evelynton, The Boy Next Door/le petit voisin et Volleyball.

A l'étranger, les films de l'ONF sont prêtés "gratuitement" au public par les bureaux du ministère des Affaires extérieures. Le nombre de productions de 16mm ainsi distribuées s'est élevé à environ 430,000, soit une augmentation de 5,000 par rapport à l'année précédente. Norman McLaren est toujours le réalisateur de l'ONF le plus apprécié, à l'étranger. Son court métrage A Chairy Tale a été présenté 4,666 fois, surpassant de peu une autre de ses oeuvres, Neighbors, qui fut la plus demandée, l'année dernière. Parmi les autres titres de films qui ont du succès, à l'étranger, on retrouve The Musical Ride, Helicopter Canada, The Ride, Beaver Dam, Le merle et Maboule.

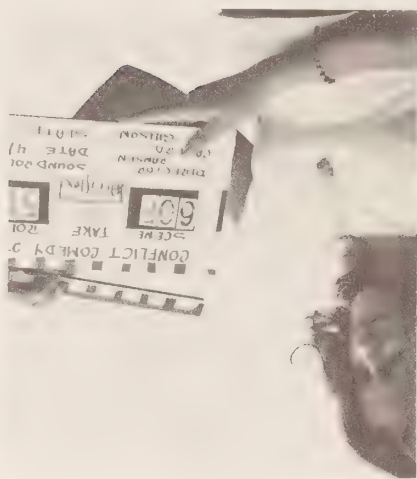
Laboratoires de cinématographie		1972-1973		1971-1972	
Métrage traité (en pieds):		390,000		455,000	
35mm en noir et blanc		3,443,000		3,610,000	
16mm en noir et blanc		6,335,000		8,503,000	
16mm en couleur		16,450,000		13,871,000	
Total du métrage		26,618,000		26,439,000	
8mm		271,000		447,000	
Montage de négatifs:		15,015		16,600	
Heures facturées		15,015		16,600	
Caméra					
Métrage original tourné (en heures)		3		89	
35mm en noir et blanc		92		142	
16mm en noir et blanc		63		478	
Total (heures)		1,014		709	
Heures de tournage facturées		53,482		42,419	
Plateau					
Heures facturées		5,112		4,917	
Enregistrerment sonore et projection					
Heures facturées -- Salle d'enregistrement		4,000		3,579	
Heures de tournage facturées		21,840		19,794	
Bobines mixées (en pieds)		1,424,225		1,541,475	
Repiquage optique (bobines)		1,335		1,598	
Heures facturées -- Repiquage		5,480		4,973	
Heures facturées -- Projection		7,713		6,906	
Heures de tournage en V.T.R.		1,024		1,898	
Géné					
Heures facturées		25,076		26,460	
Animation, photographie des titres et optique					
Métrage tourné (en pieds)		402,457		320,069	
Films fixes tournés		112		93	
Négatifs de films fixes		425		291	
Heures de travail (films fixes)		1,504		1,427	
Heures de travail facturées (optique)		8,501		6,974	
Animation -- heures facturées (films fixes inclus)		10,236		9,401	
Titres					
Heures facturées		7,951		6,493	

En plus de fournir de l'aide technique à l'ONF, la division offrirait aussi un service de consultation audio-visuelle, de dessin et de devis à d'autres ministères. Parmi les grands projets, on compte celui qui a trait au Musée Victoria d'Ottawa, qui est en cours de rénovation pour pouvoir abriter le Musée des Sciences naturelles et le Musée de l'Homme. La division a fourni, en outre, des services consultatifs d'études techniques concernant l'exposition de matériel audio-visuel, l'acoustique et l'éclairage des seize salles d'exposition du Musée.

Un autre projet intéressant et qui mérite d'être cité: la conception et la mise au point de systèmes mobiles de télévision, en circuit fermé, pour un programme de l'Agence canadienne de développement international réalisé en Tunisie. Des techniciens de ce pays seront entraînés, sous le contrôle de l'ONF, à utiliser ces systèmes conçus pour aider le Gouvernement tunisien à diffuser des renseignements pratiques et clairs aux fermiers, afin d'améliorer les récoltes.

L'ONF a distribué, à l'industrie privée et à titre d'information, des Bulletins techniques décrivant un grand nombre de ses innovations et il a présenté divers documents aux réunions régionales de la SICP. L'industrie privée a également tiré profit de l'affiliation de l'ONF, à titre de membre associé pour fins de recherches, à l'Association of Motion Picture and Television Producers, Inc.; à ce titre, l'ONF peut publier et diffuser tous les rapports techniques de l'Association, en anglais et en français, à l'industrie cinématographique canadienne.

Synchronisation du son et de l'image
au moyen de la cliquette.



Le nouveau système de synchronisation Time Index



L'année 1972-1973 a été exceptionnellement fructueuse pour la division des Services techniques et artistiques; celle-ci compte, en effet, deux "premières" mondiales parmi ses principales réalisations techniques, à savoir: le système d'horloge électronique pour deux inventions, le système d'index et un procédé de montage d'une bande vidéo d'un demi-pouce.

Le système d'horloge électronique est un des projets de recherche les plus importants de l'ONF. Plus maniable et plus efficace que la cloquette, il permet une synchronisation silencieuse des éléments audio et visuels. Durant le tournage, une caméra et un magnétophone impriment indépendamment l'un de l'autre, un code de temps sur la pellicule et sur le ruban. Des appareils électroniques lisent ces codes durant la synchronisation et permettent au monteur de faire correspondre exactement le son et l'image. La nouvelle de l'invention s'est répandue en Europe après la présentation d'un document sur cette question aux réunions de la Society of Motion Picture and Television Engineers à Los Angeles, Toronto et Montréal. L'ONF a été invitée à faire une démonstration de l'appareil en Angleterre, au mois de juin.

Le procédé de montage des bandes magnétoscopiques d'un demi-pouce vise à éviter les lenteurs et la monotonie du système utilisé précédemment et qui exigeait des coupures nettes à certains moments. Les résultats obtenus auparavant n'étaient que trop souvent un simple effet du hasard. Le nouveau procédé élimine le danger des coupures faites au petit bonheur et permet un montage automatique de la bande. Des exposés ont été présentés à diverses réunions des sections composant la Society of Motion Picture and Television Engineers.

Parmi les autres inventions, on trouve:

- une nouvelle méthode pour masquer les égratignures de la pellicule. On prolonge ainsi la durée de la copie et on préserve la qualité des négatifs qui servent à la reproduction, à plusieurs exemplaires;

- L'enregistrement avec succès d'une image unique sur une bande vidéo d'un demi-pouce. Cette nouvelle méthode constitue un progrès, puisqu'elle permet d'effectuer une post-sonorisation immédiate, pour vérifier les séquences d'animation, sans plus attendre le tirage de la pellicule;

- La mise au point d'hydrophones pour améliorer les communications entre plongeurs, et entre ces derniers et les personnes à la surface. Les hydrophones ont été utilisés, avec succès, pour plusieurs productions, y compris des séquences tournées sous les glaces de l'Arctique. Pour la poursuite des baleines, la nuit, on a transformé deux de ces appareils.



The Sea

Wet Earth and Warm People



Temples of Time



Le vent

Prix aux collaborateurs: "Etrog" pour le meilleur montage du son. Palmarsès du film canadien, Toronto, Ontario.

Prix aux collaborateurs: "Etrog" pour le meilleur enregistrement. Palmarsès du film canadien, Toronto, Ontario.

Mention honorable. Festival international du film, San Francisco, Californie.

Diplôme de mérite. Festival du film de Melbourne, Melbourne, Australie.

Médaille de bronze (catégorie longs métrages). Festival international du film, Atlanta, Georgie.

"Statuette Chris". Festival du film de Columbus, Columbus, Ohio.

Where Have ALL the Farms Gone?

"Red Ribbon" (catégorie technologie). Festival du film américain, New York, N.Y.

Zikkaron (bilingue)

Grand prix technique de la Commission supérieure technique du Cinéma français pour l'originalité du procédé d'animation (UNIAFEC), Cannes, France.

Temples of Time

Deuxième prix du public et une mention de l'Académie Charles Cros pour la bande sonore. Festival international de films de tourisme, Tarbes Pyrénées, France.

Le temps d'une chasse

Prix aux collaborateurs: "Étrog" pour la meilleure cinématographie (catégorie longs métrages). Palmarsès du film canadien, Toronto, Ontario.

Prix aux collaborateurs: "Étrog" pour le meilleur enregistrement. Palmarsès du film canadien, Toronto, Ontario.

Prix spécial du jury à Francis Mankiewicz. Palmarsès du film canadien, Toronto, Ontario.

Tais Is a Photograph

"Étrog" pour le meilleur court métrage pour distribution en salles. Palmarsès du film canadien, Toronto, Ontario.

Prix aux collaborateurs: "Étrog" pour le meilleur mixage. Palmarsès du film canadien, Toronto, Ontario.

Total Approach

"Certificate of Creative Excellence". Festival du film Industriel des États-Unis, Chicago, Illinois.

Le vent

Grand Prix "Praxinoscope" d'or (catégorie films pour enfants) Festival international du film d'animation des États-Unis, New York, N.Y.

Street Musique



Sad Song of Yellow Skin





Norman Jewison, Film Maker

Question of Immunity

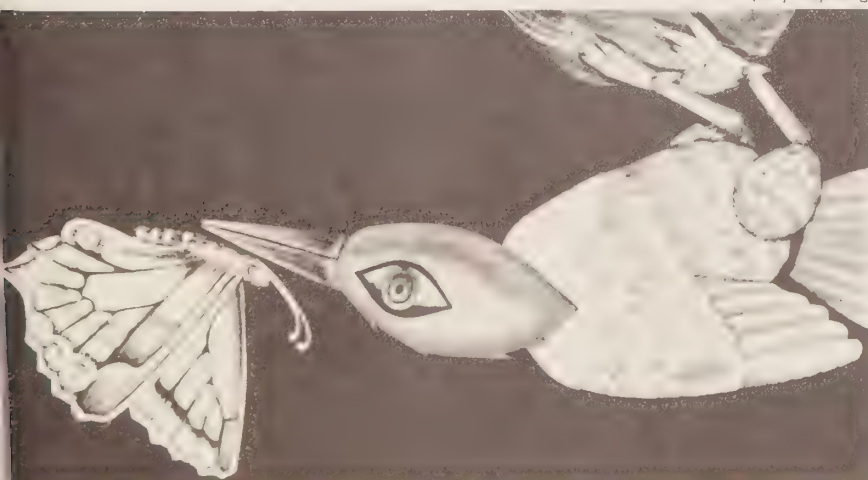
Sad Song of Yellow Skin

The Sea

Prix pour le meilleur film. Hemisfilm, San Antonio, Texas.

Meilleur film (catégorie médecine et santé). Festival international du film, San Francisco, Californie.

Paradise Lost



Prix du jury: médaille d'or du Président de la République. Rassegna Internazionale del Documenta Rio Marinaro, Milan, Italie.

Premier prix. Festival international du film l'homme, l'air et l'eau, Versailles, France.

Diplôme de mérite. Festival du film de Melbourne, Melbourne, Australie.

Le vent d'ouest (bilingue)

Sur Vivre

Grand Prix. Festival international du film, Nyon, (Vaude), Suisse.

Prix de la Fédération internationale des ciné-clubs. Festival international du film, Nyon, Suisse.

"Blue Ribbon" (catégorie film expérimental). Festival du film américain, New York, N.Y.

Diplôme d'honneur, Fockville, Maryland.

Prix spécial "Boomerang" d'argent (miniature). Festival du film de Melbourne, Melbourne, Australie.

"Cabildo de Plata" pour le film le plus original. Festival de films courts, Buenos Aires, Argentine.

The Men in the Park	Deuxième prix. Festival international du film de court métrage, Guadalajara, Jalisco, Mexique.
Metadats	Diplôme décerné par le jury du Conseil international des Associations d'art graphique. Festival international du film de court métrage d'Allemagne de l'ouest, Oberhausen, Allemagne.
Métrofolle	Prix spécial. Festival international du film documentaire sur l'environnement naturel, Ville de Ouistreham-Riva-Bella, France.
Mon oncle Antoine	Médaille d'or et diplôme pour la meilleure musique. Mostra Internazionale del Film d'Autore, Bergamo, Italie.
	Certificat de mérite. Film Critics and Journalists Association of Ceylon, Colombo, Sri Lanka.
National Film Board of Canada	"Boomerang" d'argent pour la meilleure inscription nationale. Festival du film de Melbourne, Melbourne, Australie.
Nell and Fred	Mention honorable. Conseil national sur les relations familiales, Minneapolis, Minnesota.
Norman Jewison, Film Maker	Prix spécial "Boomerang" d'argent (miniature). Festival du film de Melbourne, Melbourne, Australie.
	"Hugo" d'argent (Documentary Local Broadcast Category). Festival international du film, Chicago, Illinois.
November / Novembre	Prix spécial "Boomerang" d'argent (miniature). Festival du film de Melbourne, Melbourne, Australie.
L'odyssée du Manhattan	"Ancre" d'argent pour le meilleur film (catégorie "marine marchande -- série documentaire"). Semaine internationale du cinéma nautique, Cartagena, Espagne.
Pandora	Médaille d'argent (Experimental Live Action Category). Festival international du film, Atlanta, Georgie.
Paradise Lost	Prix "Don Fabun" (Film as Art). National Educational Film Festival, Oakland, Californie.
A Propaganda Message / Un message de propagande	Grand Prix "Praxinoscope" d'or (catégorie éducation). Festival international du film d'animation des États-Unis, New York, N.Y.



Hot Stuff

Hot Stuff

Grand Prix "Praxinoscope" d'argent (catégorie Éducation).
Festival international du film d'animation des États-Unis,
New York, N.Y.

Médaille d'or (catégorie sécurité). Festival international du
film, Atlanta, Géorgie.

Diplôme de mérite. Festival du film de Melbourne, Melbourne,
Australie.

Prix pour le meilleur film éducatif. Festival international
du film d'animation, Zagreb, Yougoslavie.

Plaque de bronze. National Committee on Films for Safety,
Chicago, Illinois.

Diplôme décerné par le jury du Conseil international des
Associations d'art graphique. Festival international du film
de court métrage d'Allemagne de l'ouest, Oberhausen, Allemagne.

Prix pour la meilleure réalisation. Hemisfilm, San Antonio,
Texas.

"Maquette et-Finbar" (premier prix, catégorie film court et
fiction). Festival international du film, York, Ontario.

Je chante à cheval...
avec Willie Lamothé

"Etrog" pour le meilleur film pour la télévision (information/
activités publiques). Falmagne in film canadien, Toronto,
Ontario.



Mon oncle Antoine



Françoise Durocher, waitress

Flight in White

Françoise Durocher, waitress

Hall/Hall/Three-quarters/Full



Prix spécial du jury international et diplôme de participation.
"Tourfilm 72", Spindleruv Mlyn, Tchécoslovaquie.

"Etrog" pour le meilleur film dramatique pour la télévision.
Palmarès du film canadien, Toronto, Ontario.

Prix aux collaborateurs: "Etrog" pour la meilleure réalisation.
Palmarès du film canadien, Toronto, Ontario.

Prix aux collaborateurs: "Etrog" pour le meilleur scénario,
original et adaptation. Palmarès du film canadien, Toronto,
Ontario.

Trophée du Festival. Rassegna Internazionale del Documentario
Marinero, Milan, Italie.

Prix du Président de la République. Festival international
du film sportif (CIDALC), Reims, France.

Plaque d'argent, premier prix pour le meilleur film court
(catégorie "marine sportive -- série documentaire", Semaine
internationale du cinéma nautique, Cartagena, Espagne.



Citizen Harold

Epilogue

Diplôme d'honneur. Festival international du film, Téhéran, Iran.

"Statuette Chris". Festival du film, Columbus, Ohio.

Espolio

Evolution (bilingue)

Mis en nomination. Academy of Motion Picture Arts and Sciences, Hollywood, Californie.

Diplôme de mérite. Festival du film de Melbourne, Melbourne, Australie.

Diplôme d'honneur. Festival international de films courts, Cracovie, Pologne.

Médaille d'or (catégorie sujet court d'animation). Festival international du film, Atlanta, Géorgie.

Statuette d'or et diplôme (prix spécial du jury). Festival international de films pour enfants et adolescents, Téhéran, Iran.

Coupe et diplôme (Iranian National Radio and Television).

Festival international de films pour enfants et adolescents, Téhéran, Iran.

Certificat de mérite (catégorie animation). Festival international du film d'animation des États-Unis, New York, N.Y.



Death of a Legend



Evolution

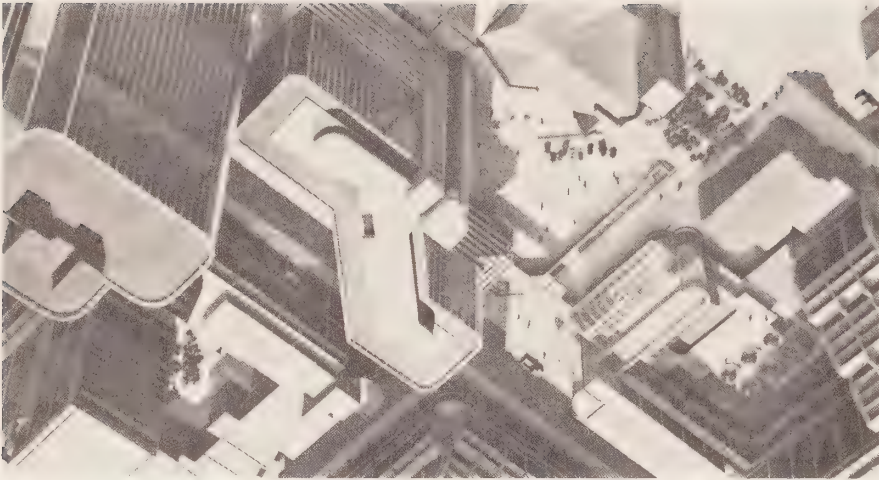
A cris perdus	"Etrug" pour la meilleure cinématographie. Palmares du film canadien, Toronto, Ontario.
Ashes of Doom	Médaille d'or (prix spécial du jury). Festival international du film, Atlanta, Georgie.
Atonement	"Blue Ribbon". Festival du film américain, New York, N.Y.
Bronze	Deuxième prix (petite tapisserie). Fifth Review of Museum Films, Musée de Kielce, Kielce, Pologne.
Canada -- The Land / Canada -- Pays vaste	Diplôme et Plaque de marbre. Festival international du film sur les sports et le tourisme, Kranj, Yougoslavie.
	"Silver Bull". Festival international du reportage touristique, Palma de Mallorca, Espagne.
Citizen Harold	Certificat de mérite (catégorie éducation). Festival international du film d'animation des Etats-Unis, New York, N.Y.
Cosmic Zoom	Diplôme d'excellence. Concours technique international du film (UNIAFEC), Berlin, Allemagne.
Cycle	Mention honorable. Festival international du film, San Francisco, Californie.
Dans la vie	"Etrug" pour le meilleur film d'animation. Palmares du film canadien, Toronto, Ontario.
Death of a Legend	"Red Ribbon". Festival du film américain, New York, N.Y.
	Diplôme d'honneur et statuette "Cygne" (prix de l'Université de Madrid). Festival international du film scientifique et éducatif, Madrid, Espagne.
Don't Knock the Ox	Certificat de mérite. Film Critics and Journalists Association of Ceylon, Colombo, Sri Lanka.
Doodle Film	Médaille d'argent. Festival international du film, Atlanta, Georgie.

Sommaire de la Production 1972-1973

Films produits par l'ONF			
Programme de l'ONF:			
Français	35	10	49
Anglais	47	11	68
Bilingues	"	1	"
Autres	-	51	51
Programme de commandes:	11	17	28
Français	11	17	28
Anglais	11	2	14
Bilingues	-	-	-
Autres	1	19	20
Programme de co-productions:	1	1	2
Français	1	1	2
Anglais	6	1	7
Autres films produits par l'ONF	Films-éclairs	Films en boucle	
Programme de l'ONF	52	-	52
Programme de commandes	29	2	31
Programme de co-productions	4	-	4
Autres ouvrages produits par l'ONF			
Films fixes	10(F) 15(A)	13(bil)	-
Jeux de diapos.	13(bil)	-	-
Ens. multi média	-	-	-
Specacles multi média	-	-	-
Diapos. rétro-projecteur	2(bil)	-	-
Programme de commandes	1(F) 6(A)	-	11
Programme de co-productions	2(F) 2(A)	2(tri)	14
Programme de l'ONF	2(Cri) 3(tri)	1(F) 1(A) 1(Cri)	386
Films produits par l'ONF par des sociétés commerciales pour le programme de commandes	Originaux	Versions et adaptations	Total
Films en français	-	10	10
Films en anglais	15	1	16
Films-éclairs en français	-	7	7
Films-éclairs en anglais	13	-	13
Total des ouvrages achevés	46	46	46
Films produits par l'ONF	432	432	432
Grand Total	432	432	432

Le centre innovateur Vidéographe rattaché à Société nouvelle/Challenge for Change et situé dans le centre ville de Montréal, termine une année fructueuse et se prépare à poursuivre ses activités, l'an prochain, avec l'aide du Gouvernement du Québec.

Le programme Société nouvelle/Challenge for Change fait face aux forces, aux idées et aux problèmes nouveaux qui se développent depuis le début des années 70, en étendant le champ de ses recherches et en réunissant des données qui l'amèneront à s'intéresser à de nouveaux domaines comme l'évolution des concepts de travail, l'utilisation des terres, l'adaptation à la société des loisirs et le revenu annuel garanti. En effet, l'évolution rapide est maintenant une caractéristique déterminante de la société canadienne; aussi Société nouvelle/Challenge for Change doit-il adapter son programme en vue d'atténuer le sentiment d'impuissance éprouvé par les gens qui se sentent emprisonnés dans les structures politiques, industrielles et sociales du monde contemporain.



Urbanose

Le film A Bus -- For Us explique comment des citoyens d'une banlieue éloignée d'Ottawa, ont organisé leur propre service d'autobus pour se rendre directement au centre ville. Régina Teibus apporte une réponse originale aux besoins du transport en commun, dans les banlieues. Des autobus, équipés de radios, viennent chercher les clients, sur demande, et à leur porte. Le troisième film, pour lequel on n'a pas encore trouvé de titre, a été tourné à Toronto et porte sur les nombreuses ramifications des systèmes de transport rapide, dans les grandes villes.

Les quatre premiers films du programme "En tant que femmes" sont presque terminés. Tous, ils sont réalisés par des femmes qui emploient dans leurs équipes le plus grand nombre de femmes possible. L'idée maîtresse de cette série n'est pas de produire des films ni sur la femme, ni sur sa libération mais de faire des oeuvres qui soient elles-mêmes des gestes de libération. On y traite, par exemple, de la responsabilité des parents, de la naissance du désir de liberté chez une jeune femme issue de la classe moyenne, de l'amour et du mariage dans la vie d'une femme et du rôle de la femme québécoise à travers l'histoire. L'évolution de la famille et des structures sociales a également fait l'objet d'une série de films, en anglais, presque terminée, intitulée "Working Mothers"; ces 13 films, de longueur différente traitent de sujets tels que: "Women in the Labor Force", "Mothers Are People", "Day Care" et "Extensions of the Family".

A sa manière, Le Bonhomme traite aussi de la condition de la femme. C'est l'histoire véridique d'un ancien chauffeur d'autobus montrealais de 42 ans qui abandonne son ancien genre de vie pour tenter l'aventure d'une vraie libération. En devenant ainsi un "drop-out", il découvre de nouvelles valeurs. Sa femme réagit violemment à une telle attitude de la part de son mari et, au fil des séquences, le documentaire dévoile le conflit qui oppose les aspirations à la liberté aux forces répressives que l'on trouve en chacun de nous. Le réalisateur du film et des distributeurs ont assisté à plus de 150 projections de ce film, à sa sortie, dans la ville de Québec, ce qui a grandement contribué à son succès. Il a ensuite été présenté dans un cinéma de Montréal et a été distribué largement à travers le Québec.

Le réalisateur du film Un soleil pas comme ailleurs, a également participé à la distribution extraordinaire de son oeuvre où on relate les événements de Bathurst, au Nouveau-Brunswick, en février 1972, précisément lorsque les Acadiens ont rejeté les nouveaux programmes de développement régional. Des animateurs sociaux ont présenté le film dans toutes les parties du Nouveau-Brunswick; par la suite, il a été présenté à un poste de télévision privé, à la station de Radio-Canada de Moncton et enfin au réseau français de Radio-Canada. Le réalisateur a su établir un véritable dialogue avec les spectateurs au cours des projections et il a répondu à leurs questions lors d'une tribune télé-phonique qui eut lieu après la présentation du film à la télé-

Le travail accompli par Société nouvelle/Challenge for Change est de plus en plus reconnu et accepté; en effet, deux autres ministères fédéraux -- Main-d'oeuvre et Immigration et Communautés -- ont décidé de participer à ce programme, portant ainsi à neuf le nombre des ministères et organismes gouvernementaux qui, avec l'ONF, sont représentés au Comité interministériel responsable du programme. Les autres participants sont: les ministères de l'Agriculture, des Affaires indiennes et du Nord canadien, du Travail, de la Santé nationale et du Bien-être social, de l'Expansion économique régionale, le Secrétaire d'Etat/Citoyenneté et la Société centrale d'hypothèques et de logement.

Conçu pour jouer le rôle de catalyseur dans l'évolution de la société dont les citoyens eux-mêmes peuvent influencer le processus décisionnel, le programme Société nouvelle/Challenge for Change s'est poursuivi avec plus de détermination que jamais. Six nouveaux fonctionnaires, ayant une expérience particulière des moyens d'information et de la collectivité, s'appliquent, en divers endroits du Canada, à faire profiter la population, au niveau communautaire, de l'expérience acquise par les responsables du programme au cours des dernières années.

Les problèmes des grandes agglomérations urbaines, le transport en commun et les conséquences de l'évolution sociale pour la femme sont les principaux sujets de film, cette année.

Urbanose, une série traitant des problèmes urbains, a été présentée, aux heures de pointe, au réseau français de Radio-Canada; les idées avancées au cours de ces émissions ont rapidement été mises en application par des groupes de citoyens. Ces films ont également été à l'affiche du Musée des beaux-arts de Montréal, au cours de son programme d'été centré sur la "cité". A Québec, un distributeur de l'ONF a dirigé l'opération "Arrive en ville" en présentant la série Urbanose, à la télévision communautaire et par câble, afin d'éveiller la population aux problèmes de la rénovation urbaine. Les journaux et les postes de radio lui ont accordé leur appui entier.

Si Urbanose traite des grandes agglomérations, le film en langue anglaise Promises, Promises jette un regard sur les problèmes et les possibilités des petites villes. Il décrit l'engagement profond de celles-ci dans leur lutte pour la survivance, dans les Prairies, et s'attache tout particulièrement au travail d'un groupe d'études de la région de Drumheller, en Alberta. Trois productions sont maintenant terminées et groupées en une série qui traite du transport urbain; il s'agit plus précisément d'une étude des diverses solutions aux problèmes du transport urbain actuellement mises en application dans les villes canadiennes. Ces films sont distribués dans le but de produire un effet choc sur les urbanistes, les groupes de citoyens et les dirigeants.

documentaires importants, d'une heure chacun. A partir du film Sad Song of Yellow Skin qui a mérité un prix et qui concerne le peuple du Vietnam, on produira un documentaire d'une demi-heure intitulé The Streets of Saigon; le film sur l'Indonésie, Wet Earth and Warm People, sera transformé en une production de 20 minutes intitulée Jalan, Jalan, A Journey in Soudanese Java. Ces films ne sont pas simplement des séquences tirées de films originaux, mais de nouveaux documentaires produits à d'autres fins, à partir du matériel initial. Le travail est également terminé en ce qui concerne Coming Home, une production tournée sans aucune répétition, basée sur la vie réelle, et décrivant les tensions que provoque l'appartenance à des générations différentes du réalisateur, de ses parents et de son frère.

Productions multi média

Le Studio des multi média, responsable des films fixes, des diapositives ordinaires ou pour rétroprojecteur et même, cette année, des jeux, a terminé 79 nouvelles productions et a révisé ou rafraîchi les négatifs de 31 films fixes tournés antérieurement. Parmi les nouvelles méthodes de production, il y a lieu de mentionner l'utilisation de photographies comme moyen d'exposition dans les films fixes sans légendes, exigeant, par le fait même, un effort d'interprétation, une participation active au public et la recherche constante de nouvelles utilisations et du son et des photographies, dans des productions peu coûteuses aux fins de distribution. Dans le programme de production pour les salles de classe, on a mis l'accent sur l'histoire et sur les études sociales. Un ensemble multi média très intéressant, intitulé Manowan, produit par des Indiens et des Esquimaux en collaboration avec des employés de l'ONF et le ministère des Affaires indiennes et du Nord canadien, constitue la première réalisation d'une série projetée. Des versions en langues cri, française et anglaise ont été faites. Le but du producteur, indien ou esquimaux, est de permettre aux peuples indiens les moins connus de raconter leur histoire. L'ensemble comprend des jouets et des casse-tête fabriqués par les gens de Manowan.

Parmi les autres productions présentant un intérêt particulier, il y a lieu de mentionner les films fixes en deux parties, Images de la vie en mer et Images de la vie en mer, deux présentations de diapositives multilingues, Period of Crisis et Champlain Sea, pour le Musée national; Transpo 72: Canada, une présentation à images multiples réalisée pour l'Exposition internationale de transport, qui a eu lieu en 1972, à Washington, D.C.; et les films fixes Environnement Biosphère, Environnement Protection et Environnement Crisis, qui seront bientôt terminés.

Films non commerciaux

Ces films sont destinés à des groupes communautaires, c'est-à-dire qu'ils ne font pas l'objet d'une distribution commerciale. Ils s'adressent aux jeunes et aux moins jeunes, aux personnes qui ont besoin de films spécialisés et à celles qui s'intéressent généralement à des films ou à une information sur différents sujets. Le public de cette catégorie est très exigeant et certainement le plus en mesure d'apprécier les films de l'Office. Pour les plus jeunes, on a commencé à filmer une nouvelle série de pièces, jouées par des enfants, à l'intention d'autres enfants. Le premier de ces films s'intitule *Beware, My Beauty Fair* et s'inspire de l'expérience vécue par une troupe de théâtre de Montréal, composée d'enfants. Deux films, provenant du Centre de production de Vancouver, présentent certains aspects de la vie du point de vue des gens de la côte Ouest. *Mudflats Living* traite de la démolition imminente des maisons construites sur les terrains marécageux de Maplewood, à North Vancouver, où vit une communauté artistique qui exerce les "droits du premier occupant", tandis que *He's Not the Walking Kind* montre la détermination d'un jeune homme de se réjouir de profiter le plus possible de tout ce que la vie peut offrir, même s'il est immobilisé dans une chaise roulante.

Trois films commandités traitent de sujets qui intéressent grandement les Canadiens. *Offshore*, commandité par le ministère de l'Énergie, des Mines et des Ressources, est un film d'information sur l'exploitation des ressources canadiennes en haute mer et sur les effets possibles de cette exploitation sur l'écologie. *Télécommunications -- Behind the Scenes* décrit les activités de la direction des télécommunications et de l'électrotronique du ministère des Transports, dans un style qui cherche à les rendre facilement intelligible à un public moyen tandis que *Light to Starboard* examine d'anciens auxiliaires du transport: les phares canadiens, leur passé, leur présent et leur avenir, leur utilisation, leur équipement et leurs problèmes.

About Conception and Contraception est un film d'animation qui illustre comment se produit la conception et la façon dont fonctionnent divers moyens de limitation des naissances; ce film intéresse beaucoup certains groupes au Canada et à l'étranger.

Pour répondre aux nombreuses demandes du public, nous avons terminé le tournage d'une nouvelle série concernant le développement de l'enfant; ces films remplaceront la série populaire mais dépassée intitulée *Agas and Stages*. Les films concernant les enfants, depuis la naissance jusqu'à l'âge de sept ans, ont été tournés entièrement avec des sujets pris au naturel, sans mise en scène; ils traitent de la croissance des enfants dans leur environnement réel, depuis l'hôpital jusqu'au foyer. Cette série doit être terminée au cours de la nouvelle année budgétaire. Deux autres films presque terminés sont destinés à être présentés dans les salles de classe et sont tirés de deux



Beware, My Beauty Fair



The Sloane Affair



Cry of the Wild



Wet Earth and Warm People

mouvementée d'un cow-boy de nos jours; Wet Earth and Warm People étude humaine sur la vie et la société indonésiennes actuelles; et People of the Seal -- Eskimo Winter, qui décrit la lutte quotidienne que mènent les Netsilik pendant six mois d'excursion de chasse aux phoques.

L'Office a également terminé le film Johnson, qui sera télévisé en mai 1973. On y évoque la vie et l'oeuvre du "père du documentaire et fondateur de l'ONF" et les divers visages de Johnson, homme du vingtième siècle, éducateur, réalisateur, propagandiste et pionnier des communications modernes.

Films destinés aux salles de cinéma

Cette année encore, on a donné beaucoup d'importance à la production de films destinés aux salles de cinéma. Quelque 15 courts métrages et un documentaire de long métrage sur les loups, Cry of the Wild, ont été réalisés. Parmi les courts métrages, il convient de mentionner: Gentauro/Centauro, poème visuel sur le cheval et son écurier; Bannérillim, documentaire léger portant sur la fabrication de banderoles colorées; Street Musique, dialogue animé sur de petits épisodes de la vie quotidienne, qui continue de remporter de nombreux prix à des festivals internationaux; The Family That Dwelt Apart, dessin animé sur les risques de faire du mal par excès de bonté; Good-bye Sousa, vivant aperçu de la lutte que doit mener la fanfare d'une petite ville pour survivre à l'époque du Rock'n Roll; A Little Summermusik, histoire de deux jeunes soeurs pianistes et flûtistes accomplies, qui jouent de la musique avec leurs amis, non pas pour la gloire ou la fortune, mais pour le plaisir qu'elle procure; et The Sunny Munchy Crunchy Natural Food Shop, comédie humaine avec des personnes en bonne santé, à la recherche d'une vie encore plus saine, grâce à la consommation d'aliments plus sains.



The Ungrateful Land
(Roch Carrier Remembers Ste-Justine)
Série: Adieu Alouette



Une Job Steady... Un Bon Boss (Yvon Deschamps)

Série: Adieu Alouette

Films pour la télévision

L'Office a, en outre, dépêché un producteur d'expérience, à Halifax, en vue d'organiser l'ouverture du Centre de production régional des provinces de l'Atlantique, fixée au 1er avril 1973. Ce Centre, créé à l'intention des quatre provinces Maritimes, produira des films et des rubans magnétoscopiques en anglais et en français. Le personnel de création de l'Office se retirera, après avoir stimulé l'expansion de l'industrie cinématographique dans les provinces de l'Atlantique.

Cette année, l'apport de l'Office à la télévision a été très important, grâce à une série de 12 films Adieu Alouette diffusée par le réseau anglais de Radio-Canada. Le Montreal Star considère qu'en présentant ces films "La télévision canadienne s'est surpassée", et le Calgary Herald se demande pourquoi on a tant tardé à produire une telle série. Parmi les films qui ont été particulièrement appréciés, il convient de signaler: *The Ungrateful Land* (Roch Carrier Remembers Ste-Justine), *Why I Sing* (The Words and Music of Gilles Vigneault), *La Gastronomie*, *Une Job Steady...* *Un Bon Boss* (Yvon Deschamps) ainsi que le film réalisé en deux parties sur *Le Devoir*.

Plusieurs films spéciaux d'une heure ont été réalisés pour la télévision cette année. Le film *The Sloane Affair*, produit pour le ministère du Revenu national, a suscité beaucoup d'intérêt. Il présente, sous forme dramatique, la dégringolade d'un fraudeur de l'impôt de gros calibre et les moyens qu'emploie le ministère du Revenu pour "prendre son homme au piège".

Parmi les autres productions de l'ONF présentées au réseau anglais de Radio-Canada, mentionnons: *Hard Rider*, film sur le champion de rodéo, Kenny McLean, qui dépeint la vie dure et

Production anglaise

La popularité des réalisations du Studio d'animation s'accroît dans les salles de cinéma. Citons, parmi les dessins animés appréciés par le public: Un cheval à toute vapeur, où l'Institut James Watt donne, à un cheval, une définition humoristique du mot "cheval vapeur"; Tout écartillé, film farfelu basé sur une

Pour la division de la Production anglaise, l'année a été marquée par la série Adieu Alouette réalisée pour la télévision; par l'expansion du Centre de production régional de Vancouver et aussi par l'établissement du plan de travail du Centre de production régional de Halifax.

La division a entrepris la série dramatique portant sur l'essor linguistique, qui comptera 20 films destinés aux Canadiens français qui apprennent l'anglais. Ces films, d'une durée de 20 minutes, groupés par série de quatre épisodes sur un thème de base, constituent cinq mini-séries de quatre films chacune. Par le truchement du drame, du mystère et du rire, les films captent l'attention du spectateur; ils sont conçus en fonction des niveaux de compréhension de la langue des étudiants plutôt que de leur âge.

La réalisation des films, dans le cadre du programme multiculturel du Secrétariat d'État, suit son cours; l'un de ces films est presque terminé. Il s'agit de Our Street Was Paved with Gold qui fait état de l'influence que les vagues successives de néo-Canadiens ont eue sur le célèbre boulevard Saint-Laurent (The Main), à Montréal.

Le Programme de formation des Indiens, échelonné sur deux ans, tire à sa fin: les deux films de production exclusivement indienne, soit "Manitou" et "Saddleback", sont presque terminés. Six Indiens de diverses régions du Canada ont, à cet effet, suivi un cours concernant la production et la distribution cinématographiques. Le ministère des Affaires Indiennes et du Nord a commandité ce programme conjointement avec l'Office.

Centres de production régionaux

Le Centre de production de Vancouver a témoigné d'une grande vitalité, produisant huit films et cinq films éclairés d'animation, d'une minute chacun, sans compter qu'il a entrepris la réalisation de huit autres films. Le Centre met à profit, autant que possible, les idées, les talents artistiques et les ressources techniques trouvées sur place, contribuant ainsi à l'expansion de l'industrie cinématographique sur la côte Ouest. Toutefois, comme il fallait un personnel de gestion et des installations de base, on a enrichi l'effectif du Centre d'un producteur supplémentaire, d'un producteur technique et d'un producteur de films d'animation et on l'a pourvu de matériel de montage, de tournage et de formation dans le domaine de l'animation.

Films documentaires

Les documentaires réalisés par la Production française ont continué de traiter de questions d'ordre général. Quelques-uns d'entre eux, présentés par le réseau de télévision de Radio-Canada, ont été vus par un très grand nombre de téléspectateurs. Mentionnons, entre autres, Chez nous, c'est chez nous, un film montrant la "colonisation" de onze paroisses ou villages durant les années trente, leur fermeture, leur démantèlement ou leur transformation en vue de permettre l'exploitation forestière, ainsi que la réinstallation des habitants de ces paroisses et villages dans un endroit financé à 80 pour cent par le gouvernement fédéral et géré par le gouvernement du Québec. Un autre documentaire, Querisseyez-nous du mal, traite du phénomène de la médécine populaire et du fait que des milliers de Québécois continuent de s'en remettre aux "guérisseurs" pour le traitement du chansson de Robert Charlebois; L'oeil, mettant en scène un borgne dont la vie n'est qu'une longue série de conflits avec les gens qui ne lui ressemblent pas; et, enfin, Tchou Tchou, l'histoire d'un dragon que l'imagination fertile de deux enfants métamorphose en train durant son sommeil; décors et personnages de ce dessin animé sont faits de blocs de couleur.

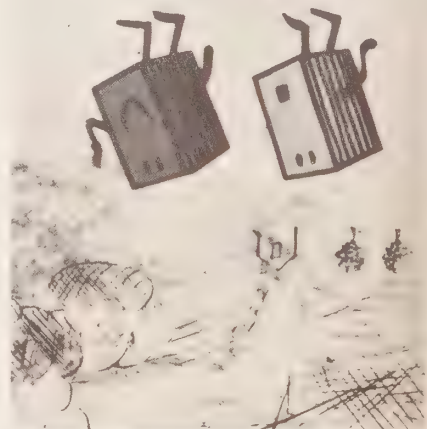
Dans la distribution communautaire, on note Richesse des autres, film d'une heure et demie montrant quelques aspects de la vie des mineurs au Québec et au Chili. Souvent triste, mais teintée d'ironie, ce film nous montre les mineurs dans leur vie quotidienne, avec leurs familles, participant à des réunions syndicales ou faisant connaître leurs opinions sur leur travail.

Deux autres films destinés au grand public sont terminés. L'un, intitulé Des armes et les hommes, traite du port d'armes, d'un point de vue psychologique; l'autre, Les indrogables, étudie les réactions de téléspectateurs durant une émission sur la drogue. Le réalisateur du très populaire César et son canot d'écorce nous offre maintenant Les raquettes des Atchikameg, histoire d'un Indien et de sa femme qui fabriquent des raquettes, à la réserve de Manouane. Le premier d'une série de trois films traitant des répercussions, sur les plans culturel et social, du projet de l'Hydro-Québec à la Baie James est presque terminé.

Films d'animation

Les efforts soutenus en vue de mettre sur pied un Studio d'animation qui soit dynamique, ont été couronnés de succès si l'on en juge par les éloges qu'ont reçus de la critique internationale, les travaux de cette division de la Production française. Balablok, dessin animé sur la futilité de la guerre -- des cubes, des blocs ou des cercles décident que tout le monde devrait se ressembler -- a été accepté dans la catégorie des courts métrages au Festival de Cannes. Une autre réalisation de cette année, Le vent, qui nous parle du monde merveilleux de l'enfance et des caprices du vent, a obtenu une médaille d'or au Premier Festival international du film d'animation des États-Unis, à New York, et dans la vie a été jugé le meilleur film d'animation au Palmarès du film canadien de 1972.

Balablok





Taureau



O.K.... Laliberte

Films de fiction

Cinq films de 20 minutes seront produits pour les enfants de 10 à 12 ans; cinq autres de 20 minutes également pour les adolescents et cinq films de 40 minutes, divisés chacun en deux parties, pour les adultes. En outre, le travail progresse en ce qui concerne la production d'un film en français sur la communauté allemande, dans le cadre du programme multiculturel du Secrétariat d'Etat.



Le temps d'une chasse

Etant donné le succès grandissant des longs métrages québécois, la division terminera cette année trois longs métrages destinés en premier aux salles de cinéma. Le temps d'une chasse qui raconte les aventures de trois hommes et d'un garçonnnet au cours d'une expédition de chasse à l'original qui tourne au tragique, a été présenté à Montréal et a remporté trois Etoiles au Palmarès du film canadien. Par la suite, il a été présenté à Toronto en version originale avec sous-titres en anglais. L'automne, une histoire d'amour dans un village où règne l'intolérance à l'endroit d'une famille, passe également à l'écran, dans tout le Québec; en plus, une version sous-titrée en anglais est prévue à Toronto. Le troisième long métrage commercial, O.K.... Laliberte qui sortira durant l'automne de 1973, montre, sous la forme d'une comédie, les difficultés que doit affronter un homme de quarante ans, qui a quitté sa femme et son emploi, pour refaire sa vie.

Deux longs métrages non commerciaux sont également terminés: ce sont Les Allées de la terre, et La tendresse ordinaire. La projection de ce dernier film sur les écrans communautaires a suscité les louanges de la critique. Un autre film de fiction, de 30 minutes, intitulé François Durocher, waitress a obtenu un prix au Palmarès du film canadien. C'est l'histoire de 25 serveuses portant toutes le même nom: François Durocher. Il a été présenté dans le cadre de l'émission de prestige "Les Beaux Dimanches", aux heures de grande écoute.

Les divisions anglaise et française de la Production ont continué d'œuvrer dans tous les domaines de l'activité cinématographique. Pour desservir tous les canaux de distribution -- du grand public aux groupes très spécialisés -- l'Office a produit des films pour les salles de cinéma, la télévision, les établissements d'enseignement et centres communautaires; des rubans magnétocopiques à l'usage de la collectivité et des écoles ainsi que des auxiliaires audio-visuels tels que films fixes, séries de diapositives, diapositives de rétroprojecteur et ensembles multi-média destinés à l'enseignement.

Pour que sa production réponde mieux aux besoins et aux aspirations du public, l'Office a particulièrement insisté, cette année, sur la réorganisation des divisions afin d'assurer une plus grande flexibilité, d'équilibrer le rapport coût/rendement et de mieux définir l'ordre des priorités qui pourront servir dans l'établissement des plans futurs. Les deux divisions sont maintenant pourvues d'un nouveau directeur chacune.

Le nombre des films originaux produits par les deux divisions est passé de 111, l'année dernière, à 120, cette année. Ces chiffres comprennent les nouveaux films en anglais, en français et bilingues réalisés dans le cadre du programme de l'Office, du programme commandité et du programme de coproductions. De plus, 44 films ont fait l'objet de révision ou de version en anglais ou en français et on a aussi produit 70 versions de films de l'Office en 14 langues étrangères.

Vingt-six autres films et versions, en anglais et en français, ont été réalisés cette année par des entreprises commerciales, par rapport à 23 en 1971-1972. L'Office a précisément pour principe de confier au secteur privé un plus grand nombre de films commandités par les ministères fédéraux.

Les structures administratives, mises sur pied antérieurement par la Production française, ont permis au travail de se poursuivre normalement, sans diminution de qualité ou de quantité, et malgré les changements survenus au sein des cadres supérieurs, au cours de l'année. Comme l'ONF est situé au cœur du Canada français et que le secteur privé du film, au Québec, a connu une expansion considérable, la division de la Production française a dû faire face au problème de la mobilité du personnel.

Les principales réalisations de la division au cours de l'année ont été l'achèvement de cinq longs métrages, l'expansion du studio d'animation et une contribution importante au programme Société nouvelle/Challenger for Change. On a aussi commencé à travailler à la réalisation des films en langue française de la série sur l'essor linguistique. La division produira 20 films récréatifs pour aider les Canadiens anglophones à se familiariser avec la langue et la culture du Québec. Ces films seront divisés en trois catégories basées sur différents groupes d'âge.

mérité un prix lors du prestigieux Festival du film de Cannes. On a également assisté à une augmentation des mentions spéciale décernées au personnel et aux films de l'ONF. En effet, le réalisateur Colin Low a reçu le Premier prix Grierson pour sa contribution exceptionnelle au cinéma canadien et un hommage a été rendu à Norman McLaren pour son travail de pionnier dans le domaine de l'animation; McLaren a été acclamé lors du Premier festival international du film d'animation des États-Unis, qui s'est tenu à New York, et une rétrospective de ses oeuvres a été présentée au Musée d'art de Philadelphie. MM. Colin Low et Norman McLaren se sont également distingués en recevant chacun un doctorat "honoris causa" d'une université canadienne: Le premier, de l'Université de Calgary; le deuxième, de l'Université York.

Parmi les hommages rendus à l'Office, mentionnons tout particulièrement ce fait: lors du 60e Festival des arts de notre siècle tenu à l'Université de Hawaï, seize projections publiques de films de l'ONF ont été présentées dans deux salles de cinéma. Le Président de l'université "considère que l'ONF est à la tête du mouvement mondial dans l'utilisation efficace de la cinématographie comme moyen de communication, comme organe d'information et comme moyen d'expression artistique".

Cette année, les media d'information ont beaucoup parlé de deux sujets controversés. En premier lieu, la division Halifax-Darmouth de la Monarchist League of Canada a contesté le fait que l'ONF ait retiré, de ses cinémathèques à travers le Canada, trois de ses films portant sur les vistes royales. De fait, ces films en particulier et beaucoup d'autres, ont été retirés, soit parce qu'ils faisaient l'objet d'une faible demande ou qu'ils n'étaient plus d'actualité; ils ont été transférés à la Cinémathèque d'archives, au Bureau central de l'Office, et le public peut encore les obtenir sur demande.

La deuxième question controversée a trait à l'ordre qu'a donné le Commissaire du gouvernement à la cinématographie d'interrompre la réalisation du film Vingt-quatre heures ou plus, en définitive, préconise le renversement des systèmes politiques et économiques, au Canada. Par suite d'un conflit avec le réalisateur indépendant quant au message de Vingt-quatre heures ou plus, le Commissaire a expliqué en ce temps, que si l'Office national du film avait autorisé la réalisation et la distribution de ce film, le public canadien ne lui aurait jamais pardonné son geste. L'opinion générale de la presse, au Québec et dans le reste du pays, a été favorable aux mesures prises par l'ONF, bien que plusieurs éditorialistes y ont vu une forme de censure.

Afin de satisfaire aux exigences d'une productivité accrue en raison de l'augmentation de la demande de services cinématographiques provenant du public, on a poursuivi des études sur la productivité elle-même et la réorganisation interne et créé le Service des besoins et réactions du public, qui est chargé d'étudier, avec une attention soutenue, les tendances complexes et changeantes des priorités nationales, du rendement de la distribution et des besoins du public, à la fois actuelles et



Colin Low reçoit le Prix Grierson.

Des cinéastes du Comité de l'état de l'Ukraine s'entrelient avec le Commissaire et quelques directeurs de services de l'ONF.

ans destinée à promouvoir des techniques agricoles perfectionnées. Ce projet est commandité par l'Agence canadienne de développement international. La division de la distribution a travaillé en étroite collaboration avec le ministère des Affaires extérieures afin que la distribution de films à l'étranger soit mieux coordonnée et partant, plus efficace. Mentionnons, en outre, que l'ONF a participé à l'Exposition commerciale canadienne qui s'est tenue pendant douze jours, à Pékin, en Chine, et que la présentation de ses films a connu un immense succès. Quelque 10,000 personnes ont assisté, chaque jour, à la projection d'une série de films, dont Here Is Canada qui a remporté un véritable triomphe. L'Office a réussi, en un temps record de trois semaines, à en créer la version chinoise qui a été présentée, en première, à Pékin avant même que le film ne soit distribué aux Etats-Unis. Lors d'une présentation, le ministre des Affaires extérieures, M. Mitchell Sharp, était du nombre des 2,000 spectateurs et plus qui ont accueilli le film avec enthousiasme. Même le Premier Ministre de la République populaire chinoise, Chou En Lai, a eu connaissance de l'exaltation que suscitait le film et il est allé le voir le soir suivant.

Sur l'invitation de l'Association des réalisateurs soviétiques, Le Commissaire du Gouvernement à la cinématographie et son adjoint ainsi que le Directeur du plan et de la recherche ont effectué, pendant douze jours, une visite de l'industrie cinématographique soviétique. Les délégués de l'ONF ont également participé à une réunion de la Commission mixte créée aux termes de l'accord d'échanges culturels canado-soviétique, qui s'est tenue à Moscou du 7 au 9 juin 1972. La réunion avec les réalisateurs soviétiques a été profitable et des représentants du Comité de l'état de l'Ukraine ont à leur tour rendu visite à l'ONF, au mois d'août.

Les productions de l'Office ont remporté 86 prix à des festivals internationaux; notamment, le film d'animation Zikkaron s'est

Avec le temps, l'industrie cinématographique canadienne bénéficiera également de cette expansion. Au fur et à mesure que les bibliothèques publiques offriront ou élargiront leurs services, dans leur région respective, on s'attend, évidemment, à ce qu'elles créent de nouveaux débouchés, au profit même des réalisateurs et des distributeurs canadiens.

Quelque 75 jeunes gens ont parcouru le pays, durant l'été, en vue de présenter des films dans le cadre du Programme d'emploi d'été, de l'Office. Ils ont projeté des films dans des régions éloignées, dans des hôpitaux, des foyers pour personnes âgées, pour ne nommer que quelques-unes des multiples possibilités qui leur ont été offertes. Toujours dans le cadre de ce Programme, treize groupes d'étudiants de divers collèges et universités sont allés filmer certains travaux de recherche effectués par des archéologues et des ethnologues, sous la direction du Musée national de l'Homme, à Ottawa. Sous surveillance, ils ont parcouru le pays en vue de fournir au musée un document filmé de ces recherches qui servira à la préparation d'un nouveau Programme. L'Office leur a alloué une indemnité de subsistance et a pris à sa charge le coût des pellicules et du traitement des films, tandis que les universités leur prêtent caméras et matériel nécessaire.

La division des Services techniques de l'Office, qui est souvenue à l'avant-garde des progrès technologiques, a dévoilé à l'industrie cinématographique son nouveau système perfectionné "Time Index". Cette invention de l'ONF apporte un supplément de précision et élimine mieux les bruits que ne le faisait la claquette qu'on employait pour synchroniser le son et l'image, dans la réalisation des films.

L'Office continue d'offrir une participation de haute qualité aux activités cinématographiques entreprises dans le monde entier. Les réalisateurs de la division de la Production Trans-

Zikkaron



sa projection sur l'écran géant de la Place Ontario. On poursuit, en outre, la réalisation de la série dramatique sur l'essor linguistique. Ces films, destinés aux enseignants, faciliteront l'apprentissage, par les Canadiens, de l'anglais ou du français, langue seconde, par le truchement du drame, de la comédie, du mystère et du mélodrame. On peut dire que le programme multiculturel va de l'avant car un des films est déjà terminé et les autres sont en bonne voie de réalisation. Ajoutons qu'on a réalisé un documentaire d'une durée d'une heure portant sur le fondateur de l'Office, feu le Dr John Grierson, film qui doit être transmis par le réseau anglais de Radio-Canada, en mai 1973.

Nos relations avec les Etats-Unis font toujours partie des priorités de l'Office et les projets de participation de l'ONF au bicentenaire des Etats-Unis, en 1976, suivent leur cours. Le film réalisé en collaboration avec le ministère des Affaires extérieures, Hère Is Canada, qui passe actuellement dans les salles de cinéma, au Canada, vise à donner aux Américains un portrait fidèle de notre pays et de ses habitants. Le Commissaire du Gouvernement à la cinématographie a assisté à la première de ce film, qui a eu lieu à Washington et a connu un grand succès. Il a profité de son passage dans la Capitale américaine pour offrir une copie du film The Question of Television Violence, réalisé à l'ONF, au sénateur Pastore, président du sous-comité sénatorial américain sur les Communications, qui a étudié le problème de la violence sur les écrans de télévision et, notamment, les effets qu'elle peut avoir sur les enfants. Ce film, réalisé dans le cadre du projet de l'ONF "Challenger for Change/Société nouvelle", rapporte les débats animés qui se sont poursuivis pendant quatre jours aux audiences du sous-comité, à Washington.

L'Office a confié aux producteurs canadiens du secteur privé, du travail contractuel représentant environ 42 pour cent des crédits affectés aux films commandités par les ministères fédéraux. Ainsi, l'Office a dépassé, au cours de la deuxième année, les objectifs qu'elle s'était proposés d'atteindre en trois ans, -- soit de confier à des producteurs du secteur privé 50 pour cent des montants affectés par le Gouvernement à la production cinématographique. Les demandes de films, au Canada, ont augmenté considérablement. La division de la Distribution a répondu à toutes ces demandes en continuant de mettre sur pied de nouvelles cinémathèques libre service, dans certains bureaux de l'Office, et en offrant une réduction de 50 pour cent aux bibliothèques publiques qui se sont engagées, par contrat avec l'Office, à distribuer dans le grand public les films de l'ONF. Environ 50 bibliothèques profitent de cette nouvelle initiative et achètent des copies de films, en grande quantité. Les ventes de copies aux bibliothèques ont enregistré une augmentation de plus de 2,000 copies; ce qui a, non seulement contribué à établir un nouveau record canadien, mais, également, à doubler le nombre de spectateurs des films de l'ONF, sans, pour cela, étendre les services ou augmenter le personnel de l'Office.

Dr John Grierison



Encouragé par le succès que remportent les films axés sur l'unité nationale et la compréhension mutuelle, l'Office prépare pour la télévision une série de 13 films, ayant pour thème les provinces des Prairies, qui sera présentée en 1973-1974.

Une autre série de 15 films-documents, en langue française, traite de l'urbanosé et qui a beaucoup de succès à la télévision, traite de l'aventure des grandes villes, expose leurs problèmes et suggère des solutions. Une série complémentaire, Urbia 2000, doit être tournée incessamment en français et en anglais.

Le Conseil d'administration a tenu deux de ses réunions sur quatre à l'extérieur du Bureau central de Montréal et du Siège social, à Ottawa -- soit, dans les villes de Saint-Jean, Terre-Neuve, de Victoria et de Vancouver, Colombie-Britannique. Ce genre de réunion a été accueilli avec enthousiasme et les membres du Conseil ont pu se renseigner directement sur le travail qu'accomplit l'ONF.

L'Office a étendu ses services de production jusqu'à Halifax, en vue de créer un Centre de production des provinces de l'Atlantique. Celui-ci entrera en activité le 1er avril 1973. On utilisera alors les services et installations techniques de ce Centre et l'on fera appel aux metteurs en scène de la région. Ce n'est que lorsqu'il faudra réaliser des films dans les deux langues, anglaise et française, qu'on aura recours aux ressources du Bureau central. On a augmenté l'effectif du Centre de production de Vancouver, en raison, tout particulièrement, de l'intérêt qu'ont manifesté les réalisateurs locaux à l'égard des techniques d'animation. Les objectifs de production ont été atteints et huit films documentaires ainsi que cinq films d'animation éclair d'une minute chacun ont été réalisés; de plus, on a entrepris la réalisation de huit autres films.

Parmi les principales réalisations du Centre de production de Montréal, on compte le montage du film présenté au Labyrinte lors de l'Expo 67 et son adaptation au système IMAX en vue de

... Faire connaître le Canada

Le Canada étant de plus en plus saturé de sons, d'images et de paroles disparates venus du pays même ou de l'étranger, le mandat de l'Office national du film -- faire connaître et comprendre le Canada aux Canadiens et aux autres pays -- prend une importance sans précédent.

Bien que le Canada s'affirme toujours davantage dans la production cinématographique, il reste vrai cependant que la quasi totalité des longs métrages présentés dans les salles de cinéma canadiennes nous viennent encore de l'étranger; les chaînes de télévision canadiennes tentent désespérément, sans toujours y arriver, d'inscrire 50, 60 ou 70 pour cent d'émissions canadiennes dans leur programmation. Un autre problème et qui constitue pour nous tous un grand sujet de préoccupation -- peut-être le plus grand -- se manifeste dans les écoles; en effet, comme les films et autres auxiliaires audio-visuels font maintenant partie intégrante des méthodes pédagogiques et qu'ils sont produits en nombre insuffisant au pays, les professeurs sont forcés d'utiliser, dans une proportion de 79 pour cent, du matériel d'enseignement provenant de l'étranger.

Pour ces raisons -- et beaucoup d'autres -- l'Office, qui est le seul organisme cinématographique gouvernemental au monde, mobilise toutes ses ressources afin de réaliser et de distribuer ses films d'une manière aussi originale que rationnelle. Les plans fonctionnel que psychologique.

L'année 1972-1973 marque une progression dans les efforts accomplis en vue de mieux refléter certaines préoccupations actuelles des Canadiens et de les aider à cerner leurs problèmes et à les résoudre.

Les importantes réalisations et activités effectuées au pays et à l'étranger témoignent de ces efforts de l'Office, sans cesse orienté vers une meilleure adaptation aux réalités canadiennes. Soucieux de mettre fin aux mythes et aux malentendus qui entourent encore le Canada français, l'Office a produit une série de 12 films intitulée *Adieu Alouette*, laquelle est transmise durant les heures de pointe, par le réseau anglais de Radio-Canada. Pour des millions de téléspectateurs, le Québec est en voie de devenir une réalité vivante. D'un océan à l'autre, les réactions de la presse et du public se sont révélées immédiates, fermes et positives.



Why I Sing
(The Words and Music of Gilles Vigneault)
Série: Adieu Alouette

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Le 31 octobre 1973

L'honorable James Hugh Faulkner, C.P., M.P.

Secrétaire d'Etat du Canada

Monsieur le Ministre,

J'ai l'honneur de vous présenter, conformément aux dispositions de l'article 20 (1) de la loi nationale sur le film de 1950, le trente-quatrième rapport de l'Office national du film du Canada pour l'année budgétaire se terminant le 31 mars 1973. Les membres du Conseil d'administration de l'Office national du film ont approuvé ce rapport lors de leur réunion des 21 et 22 septembre 1973.

Votre tout dévoué,

Le Commissaire du gouvernement
à la cinématographie



En page couverture, un dessin du film *Le vent*, de Ron Tunis,
du Studio d'animation de la Production française; ce film
a mérité plusieurs prix.



BINDING SECT. OCT 15 1981

